SPECTRUM 10

The Best In Contemporary Fantastic Art

Edited by Cathy Fenner & Arnie Fenner

02. ©

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UNDERWOOD BOOKS
Nevada City, CA • 2003

Chairmen's Message

I'm late, I'm late, for a very important date!

Despite our best intentions (and our burning the midnight oil plenty of evenings), circumstances beyond our control always have a way of disrupting even our most carefully laid plans and stringently figured schedules. *Spectrum 9* got caught up in the West Coast dock workers fiasco in 2002: books were left sitting on board a ship in San Francisco harbor for nearly two months. When they finally *did* make it to shore they were lost in L.A. for awhile (how they got there is another story altogether) and it was after Christmas before *Spectrum 9* made it into the hands of the artists and onto the bookshelves. Which, of course, coincided with preparations for *Spectrum 10*...

So if there's not a lot of hoopla surrounding the tenth anniversary of *Spectrum* rest assured that we are astonished and pleased to have been able to do these books for the last decade; if we're not hopping up and down throwing confetti it's because there's still always something else to do. Arnie and I will have to settle for putting our feet up for a few minutes and clinking our martini glasses together (if we don't fall asleep first).

The jury for *Spectrum 10* convened in Kansas City, MO the final weekend in February. Weather was cool but clear and everyone arrived on time (though a snow storm delayed departures for several judges on Sunday). The jury rolled up their collective sleeves and plunged into the hotel ballroom containing just over 3000 works of art divided into seven categories and spread out on tables surrounding the walls. Each juror surveyed the art independently and discussions of the entries during that phase of voting was discouraged. The room was changed out five times in the course of the day with the voting resuming after each change. When votes had been cast in the final category, art that had been marked for award consideration was brought back out; the jury debated the merits of each piece until a consensus was reached and awards presented in each category. It was a long but enjoyable day, though there was one heart-stopping moment. While the jury was taking a break during room re-set at a table in the hotel's open-atrium lobby, someone on one of the floors above dropped or threw a full can of soda—which barely missed Michael Whelan, exploding on the floor near his feet like an artillery round.

I think we'll hold *Spectrum 11*'s judging somewhere else.

Assisting Arnie and I this year in tabulating votes, setting the room, and keeping the proceedings moving along were Armen Davis, Bob Haas, Brian Parsons, and Jennifer Zarrelli.

Just as with every previous volume of *Spectrum*, this book is only made possible by the active participation of the artists (both those selected for the book and of those that unfortunately were not) and to the readers that regularly buy each edition as it's released. This book, this project, belongs to all of you. To everyone we humbly extend our warmest thanks for allowing us to be a part of this community these past ten years.

—Cathy Fenner/Show Co-Chairman

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Advisory Board: Rick Berry, Brom, Leo & Diane Dillon, Harlan Ellison, Bud Plant, Don Ivan Punchatz, Tim Underwood, Michael Whelan

Artists, art directors, and publishers interested in receiving entry information for the next Spectrum competition should send their name and address to:
Spectrum Design, P.O. Box 4422, Overland Park, KS 66204
Call For Entries posters (which contain complete rules, list of fees, and forms for participation) are mailed out in October each year.

Spectrum 10 is dedicated to:
Joe DeVito
Gifted painter, wonderful sculptor, trusted friend.

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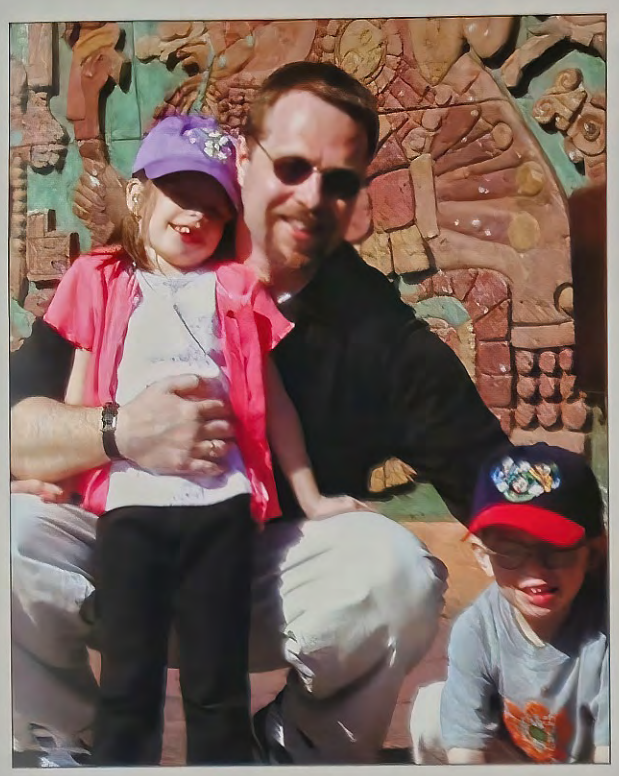
The Jury

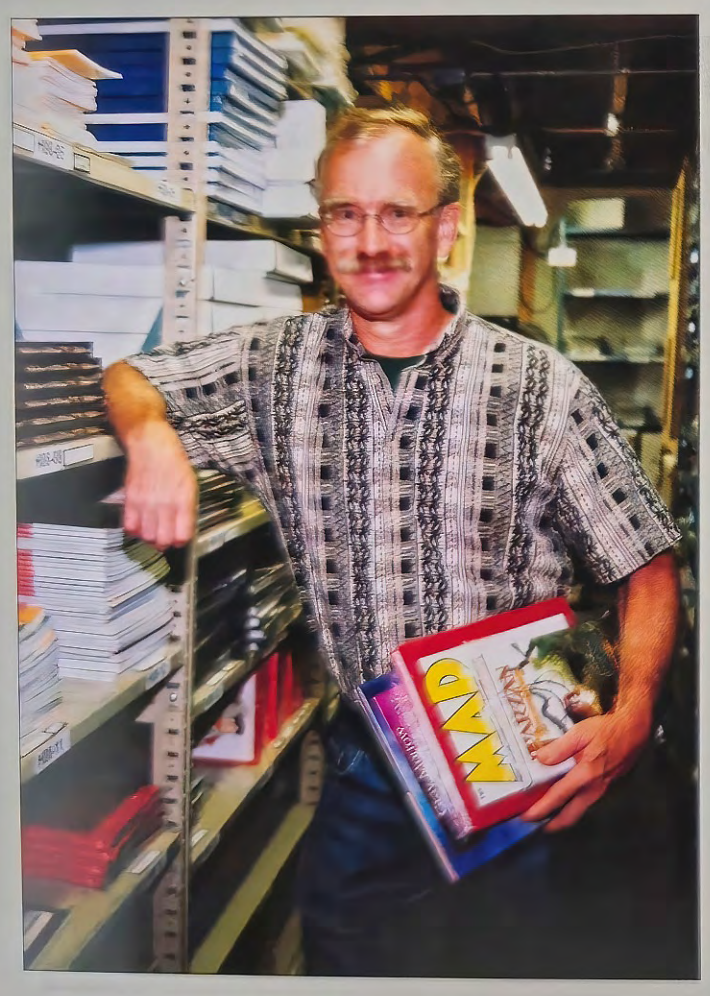


Mark Chiarello *artist/art director DC Comics*

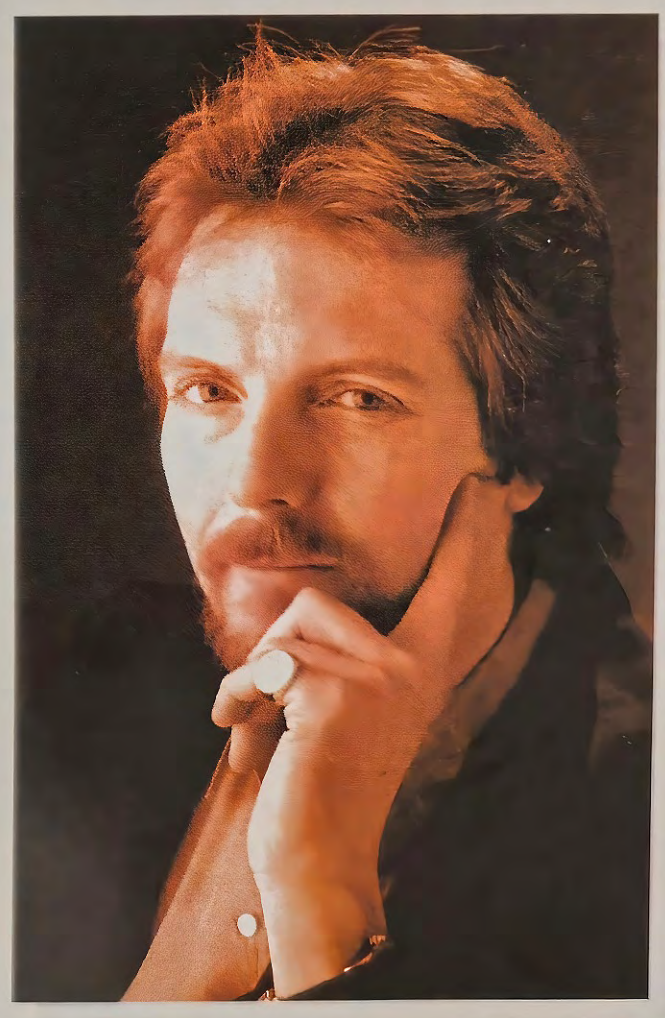
C.F. Payne *artist*

Bob Eggleton *artist*

Bud Plant *illustration historian/publisher/consultant*

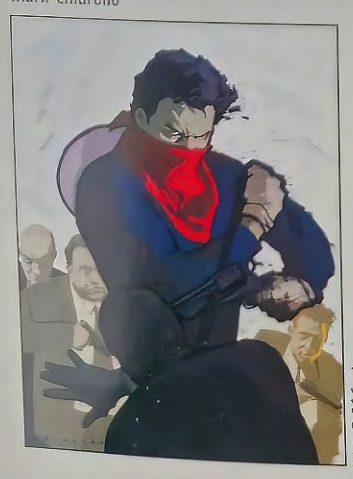


Kelley Seda *artist*



Michael Whelan *artist*

Mark Chiarello



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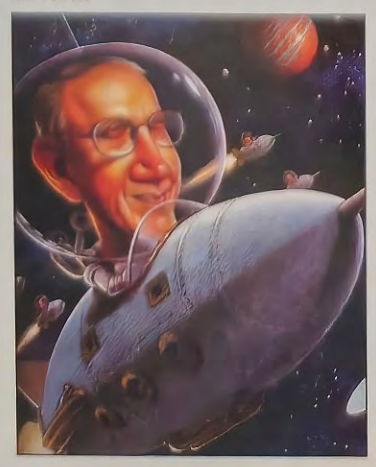
Bob Eggleton

C.F. PAYNE



Bud Plant [co-publisher]

Kelley Seda

Michael Whelan

SPECTRUM TEN

Michael William KALUTA

GRAND MASTER AWARD

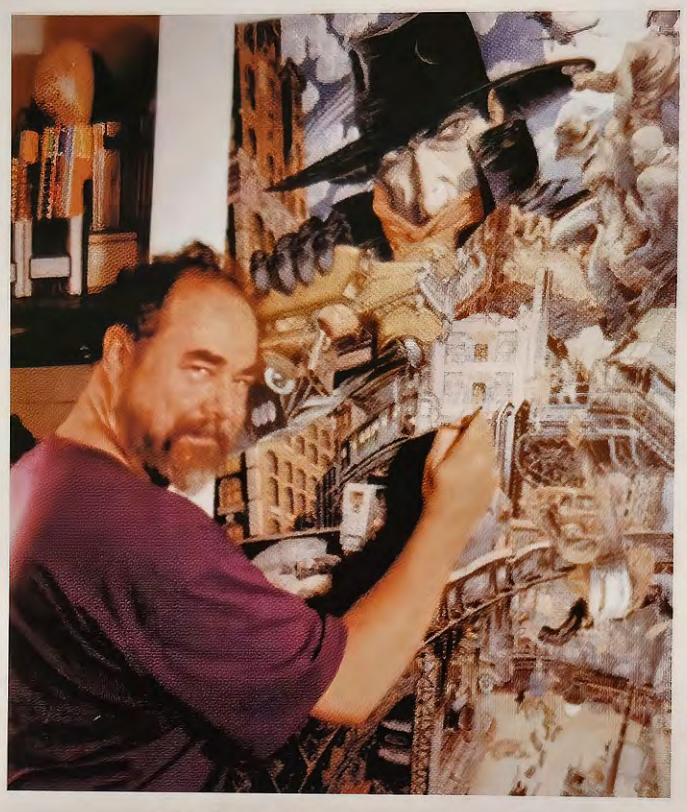
"Like most readers of my generation I discovered Michael Wm. Kaluta through his haunting pulp reinventions, specifically the jaw-dropping work he did on DC's 1970s incarnation of THE SHADOW*: I was a callow twelve year old, but in seconds, he went from being someone I'd never heard of to being one of the five coolest people on the planet."*

—Neil Gaiman

The Shadow laughs as his twin .45s pronounce his verdict on evil doers; Vampirella coos and licks the blood from her fingertips; False Maria tilts her clockwork head and lures the proletariat to disaster...

And in his New York apartment, Michael William Kaluta cleans his brush, pauses in thought, then plunges back into the fantastic worlds he creates with his art.

Born in 1947 in Guatemala to a military family, Kaluta spent his formative years on a variety of east coast Air Force bases watching Jon Gnagy's "Learn To Draw" TV program. While Gnagy's lessons pricked his interest, it was the art of Roy Krenkel, Frank Frazetta, Al Williamson, and Alphonse Mucha that inspired him to pursue a career in the arts and he enrolled at the Richmond Professional Institute (now Virginia Commonwealth University) in 1966. As Mike reveals he "began doing illustration and comic book work against the advice of instructors."



Michael William Kaluta

Comics fan activity (itself an off-shoot of science fiction fandom) was in its formative stages in the '60s: the professional publishing companys were, for the most part, closed shops. The only opportunity many young artists had to refine their craft was through working for any of the amateur magazines (fanzines). If Jack Kirby was "king" of the mainstream comics, Kaluta and friends Jeff Jones and Bernie Wrightson were the three musketeers. With stories and drawings appearing in numerous publications and his face and name becoming familiar to editors at the increasingly frequent comic conventions, Michael moved to New York in 1969 and was hired to draw stories for a variety of publishers, including Marvel and DC.

It was for DC that he reinterpreted the pulp-era crime fighter The Shadow for a new generation. Though his intricate line art-technique was not conducive to working on a monthly series, Kaluta's brief stint on *The Shadow* is still considered one of the highlights of his career. Over the ensuing thirty years he has periodically returned to the character with various projects and illustrations.

From comics he leapt to book illustration, from books to posters, from posters to theatrical stage design...and back to comics to begin the circle again. Whether he was delineating the heroes of Robert E. Howard or Edgar Rice Burroughs or concepting situations for Elaine Lee or Sam Rami, Kaluta brought a refreshingly original yet vaguely nostalgic flavor to a contemporary audience. The *World Encyclopedia of Comics* astutely describes Mike as an "antiquarian-futurist who visually romances the future with the lyrical lines of the past."

"Comics and illustrations," Kaluta says philosophically. "Each field has its attractions. Comic book drawing allows one to create an entire world, to add the characters, the lighting, the 'camera angles,' the pacing that will involve the reader. Doing that right brings great satisfaction, though it does take a great amount of time to accomplish. Illustration must augment whatever it is illustrating—at best it shouldn't over-power its subject. But doing illustration gives the artist such a huge canvas to devote their vision to, along with certain approaches and techniques that only work when presenting a single image."

Sequential story-telling or the killer single image? Kaluta (fortunately for us) can't make up his mind. He has been on a quest to satisfy his artistic Muse, a Muse that first visited him as he lay on his stomach watching the flickering b&w images of Jon Gnagy smudging charcoal on an oversized drawing pad. And his fans have dutifully (and gleefully) followed him on his journey for the last 34 years. He is unconventional. He's an original. But perhaps fellow Grand Master Frank Frazetta sums him up best when he says:

"Man, that guy can *draw!*"

born 1947 / Guatemala

SPECTRUM GRAND MASTERS

1995	1996	1997	1998	1999	2000	2001	2002	2003
Frank Frazetta b. 1928	Don Ivan Punchatz b. 1936	Leo & Diane Dillon b. 1933	James Bama b. 1926	John C. Berkey b. 1932	Alan Lee b. 1947	Jean Giraud b. 1938	Kiunuko Y. Craft b. 1940	Michael Wm. Kaluta b. 1947

2002: The Year in ReVieW

Bitter after being snubbed for membership in the "Axis of Evil", Libya, China and Syria today announced that they had formed the "Axis of Just as Evil", which they said would be more evil than that stupid Iran-Iraq-North Korea axis President Bush warned of in his State of the Union address.

Axis of Evil members, however, immediately dismissed the new Axis as having, for starters, a really dumb name. "Right. They are just as evil . . . in their dreams!" declared North Korean leader Kim Jong-il. "Everybody knows we're the best evils . . . best at being evil . . . we're the best."

–from *Axis of Evil Wannabees* by John Cleese

And we thought 2001 was crummy.

The impact of the terrorist attacks of 9/11/01 started to be more fully felt in 2002 as the beat of war drums picked up tempo. The rapid demise of the Taliban in Afghanistan (and the scattering of al-Qaeda) was predictable–neither the British or the Russians had a lot of trouble conquering Afghanistan in the past, it was *staying there* that got sticky–and the justification for invasion seemed pretty clear-cut. But the sudden intense focus on Iraq, Iran, and North Korea as possible threats (and as such, potential new targets for military action) raised questions, prompted protests, and made already jittery economies the world over even more unstable. Arguments on both sides of the war fence seemed equally simplistic and it will undoubtedly be years before the validity or irrationality of actions that took place in 2002 (and *are* taking place in 2003 as I write this essay) will be determined. The one certainty of the previous year is that people were *frightened.* They were afraid of terrorists and afraid to fly. Afraid of the government, afraid of *foreign* governments. Afraid of neighbors, afraid of strangers, afraid to open the mail. If you were a resident of the Washington DC area in 2002, you were fearful that a loon with a rifle might plug you in the grocery store parking lot (fortunately the Beltway snipers were caught). If you had friends or family in the military you feared for their safety as they were deployed to foreign lands. If your 401K was invested in WorldCom and Enron or relied on Arthur Anderson you were concerned for your financial future. If you were employed you were afraid you might lose your position (in light of the record number of bankruptcies and massive lay-offs in 2002); if you had lost your job you were afraid you might not get another. Scandals, gloom, and doom dominated the airways with little respite. Hell, you couldn't even kick back and enjoy the Winter Olympics as a pleasurable distraction without getting depressed by the scandal surrounding crooked judging (the French really took it on the chin last year).

Why is Tony DiTerlizzi smiling (seen here with Holly Black)? Well, it could be because of his well-deserved Caldecott honors for his children's book The Spider and the Fly. *Or it could be because of all the attention, good reviews, and bestseller status his* The Spiderwick Chronicles *(written by Ms Black) received. 2002 was a good year for Tony and 2003 is looking even better.*

Of course, the psychology of Fear generally breeds more of the same, with a good dollop of suspicion and paranoia mixed into the soup for good measure. With each alert the airlines, hotels, and other industries that are reliant on business and vacation travelers took another devastating financial hit; with each warning from Tom Ridge and the Bureau of Homeland Security, people took on more of a bunker mentality (duct tape sales were *great* though!). Every random act of stupidity from some moron resulted in massive reactions and occasional *over*reactions from law enforcement and federal agencies. (I don't know about you, but I think every time we have to take off our shoes and get patted down by airport security someone should visit shoe-bomber Richard Reed's cell and smack him with a Louisville Slugger.)

And while we were buying emergency supplies and taping plastic over our windows, worrying about getting attacked or getting fired (or—my God, *the horror*—both!), we were inundated with stories of pedophile priests, ridiculous lawsuits ("I didn't *know* eating at MacDonald's everyday and not exercising would make me fat! Pay me!"), and the obscene amounts of lucre heaped in the laps of corporate executives (what a surprise) while the employees got the shaft.

As I said, 2002 left a lot to be desired (and 2003 ain't shaping up so hot neither). But what's this all got to do with

by Arnie Fenner

opposite: The climactic moment from Sarah Moon's adaptation of Charles Perrault's *Little Red Riding Hood* [Creative Editions]. Copyright © by Sarah Moon.

fantasy and science fiction art? Everything, I guess.

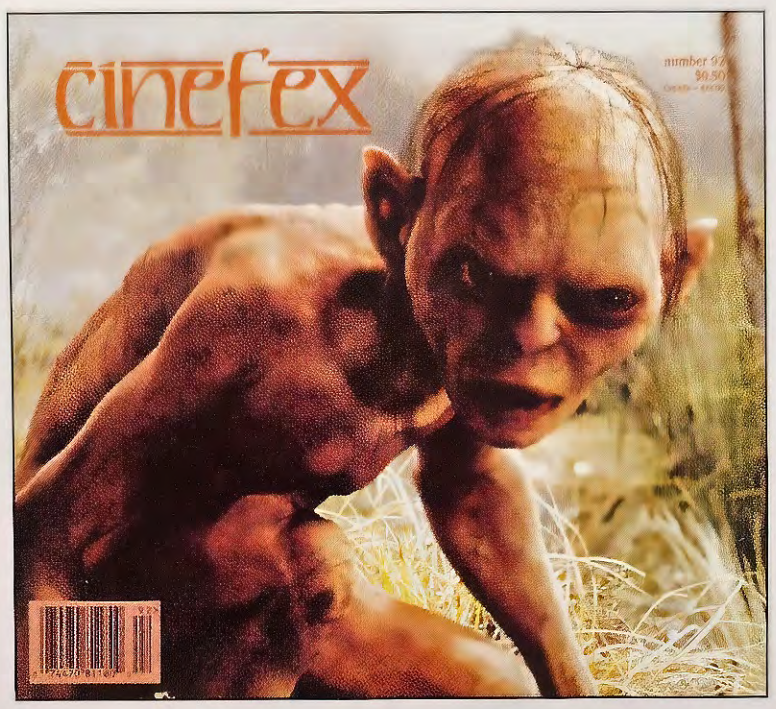
Just because our passions—and in many cases, our livelihoods—are wrapped up in imaginary places populated by pretend peoples and creatures, we don't *live* in a fantasy world. (Okay, let me qualify that and say *most* of us don't.) The soft economy affects everyone across the board; when people are worrying about their safety or their mortgage other interests and diversions become low priorities. People don't spend, companies don't, either, and work dries up for everyone. The climate of fear is immobilizing; it fosters irrationality and becomes self-perpetuating. But as Franklin Delano Roosevelt (for the history slackers out there: look him up) said, "The only thing we have to fear is fear itself." I alluded to as much in last year's review.

The cycle of gloom is just that: a *cycle.* Blame the current state of affairs on former President Clinton or current President Bush or on Osama bin Laden or McDonalds (always a popular target for domestic lawyers and foreign arsonists) or whomever or whatever you want. Rant, yell, let of steam; get it out of your system. Then hitch up your drawers, have a cup of java, and get on with life. Dealing with reality–with life's scenarios as they *really* are–is surprisingly a lot easier than wrestling with the *perceptions* of reality. While it would be foolish to deny that there are extremists looking for an opportunity to pull off another 9/11, it is likewise silly to think that there are terrorists loitering in every airport. Everybody from Toronto (or China) doesn't pose a SARS danger. Though the Catholic Church has done a crappy job policing itself over the years, every priest does not lust after our children. Every corporate CEO isn't an over-paid, heartless crook...

Okay, so maybe I'm not too sure about that last bit.

The one thing we can be certain of is *change.* The bad times will pass (sooner or later), the good times will roll (for awhile), then the cycle will begin again. But good times, bad times, don't matter which: artists have to create, fortunately for us all. Because art is an expression of the spirit. Regardless of content–whether dark and horrific or bright and bouncy–art is an act of optimism. Speaking in the broadest terms (knowing that there are always exceptions), art is communication and communication (even if we don't always like the message) is a positive act.

So, while 2002 probably won't be filed in people's memories as particularly "good," there *were* positive aspects to the year, including in the field of fantastic art. Looking back proves that point.



Some of the wonders to be found on the magazine rack. Mad *cover by Roberto Parada;* Juxtapoz *cover by Ron English;* Outré *cover by Vincent Di Fate; and Weta's realization of Gollum for* Cinefex.

advertising

Though maybe not so positive in the field of advertising.

Probably the best one word description for the year was: flat.

Still suffering from the popping of the dot.com bubble several years ago, the industry wasn't helped by the further down-turn in the economy or the general concern about the possibility of either additional terrorist attacks or war with Iraq. Newspapers, magazines, and television stations found themselves in the uncharacteristic position of having to scramble for clients and in some cases were forced to offer discounts and incentives to help fill empty space and time. Of course, the old adage of having to spend money to make money" holds true and companies that cut back on their advertising budgets found that the fewer people that knew about what they did or what they sold, the fewer people there were who wanted their stuff.

Another disappointing year in the music industry, thanks in part to file sharing and Internet bootlegging, resulted in fewer CD cover assignments and lower fees. Though arguments can be made that retail prices for CDs have always been too high (and of little benefit to most of the recording artists), there's no defense for copyright infringement. Everyone is hurt in the long run, including cover artists. It's questionable, though, if the music moguls will ever be able to tame or come to terms with the Internet beast (and with human nature of wanting something for nothing), at least in the foreseeable future.

As sales softened (either in clothing, cars, or books) discounting became the tool used as an incentive to get consumers spending. Most advertising through the year was fixated more on price and less on the memorable product pitch. The one voracious segment of the ad biz was in unsolicited e-mail marketing. Such unwanted spam (for debt-consolidation, Viagra, credit cards, pornography, etc.) clogged people's computers and got to be so pervasive and annoying that Congress was threatening to step in at year's end to halt the onslaught.

Of course, even if the economy were going gangbusters it's doubtful most traditional artists would be benefiting inordinately. As discussed in previous years, the advertising world is currently the domain of graphic designers, cartoonists, and PhotoShop artists. It's faster, more economical, and easier to design with type and manipulate photos than it is to hire a narrative artist and wait for them to gather research, submit roughs, and create a painting. Not better, necessarily, but

certainly faster. Nor is that to say that the type and digital solutions are inferior—just different (and, of course, easier to change). And, frankly, the work of the best computer artists these days is often more startling and effective than a traditional illustration of the same concept would probably be. Looking at the Turner Movie Classics campaign (particularly the one featuring Margaret Hamilton from *The Wizard of Oz*) reinforces that belief. Though there will undoubtedly always be advertising jobs that rely on painters (thankfully), the good old days of pulling down lucrative commissions to paint Goodyear tires or Coke bottles are over.

Turner Classic Movies launched a clever print campaign featuring manipulated movie stills. Errol Flynn as Robin Hood with a bow and plumber's helper instead of arrows was another favorite.

Every year I bitch about the lack of credits in the advertising field: things haven't changed. I spotted some extremely clever retro-chic Altoids ads, but haven't a clue as to the creatives. I *did* spot some neat theater posters by Scott McKowen for *The Taming of the Shrew* and *Pudd'nhead Wilson* [The Acting Company, NYC] which featured nicely fantastic interpretations of otherwise non-genre plays. And I can always count on spotting distinctive stylings by Bill Mayer, Gary Kelley and Kinuko Craft here and there, but beyond that I'm usually left scratching my head wondering "who?" along with everyone else.

books

I've discussed in previous years how the book industry always has to be in some form of flux: if there's no immediate crisis, one must be created to keep everyone happy. The soft economy naturally had an impact on bookstore sales, but it was not nearly as severe as in other parts of the retail sector: though discounting was common, shops weren't slapping SALE! signs up in their windows. Though consumers may have been a bit more selective in their choices, they *did* buy.

Okay, so they didn't buy electronic books or print-on-demand titles in any significant numbers, but who could blame them? E-books are no more affordable, prevalent, or reliable than they were when I started sneering at them years back. And as for print-on-demand. . . There was a Xerox® commercial that ran on TV throughout the year, the gist being a student disagrees with his college professor who has just stated that getting into print is difficult. The student informs the Prof that with on-demand publishing, everyone can cheaply get into print: class erupts in applause, teacher is chagrined. Buy Xerox®.

Baloney. Books are complex entities that rely on a whole wide variety of factors (and not a little magic) to reach fruition. Major publishers often have a hard time doing the job right—and even when they do, success is never a guarantee. I don't want to belabor the point other than to say: there's a big difference between printing it yourself and "being in print."

Anyway...sales generally weren't that bad, though specialty bookshops continued to drop by the wayside as the larger chain stores encroached on their once-exclusive territory. Since "graphic novels" suddenly began to be taken seriously in the mass-market it will be interesting to see if comic-shops begin to feel the pinch (again!) that have been driving the f&sf stores out of business. Another wrinkle to retailing appeared with Barnes & Noble's purchase of both Friedman/Fairfax Publishing and Sterling Publishing (U.S. distributor or Paper Tiger's line), which prompted some competitors to announce they would curtail carrying titles from either imprint.

Jon Foster's first collection from Cartouche Press was a marvelous addition to any bookshelf. I can hardly wait for Book 2!

Vivendi Universal lost a billion dollars in the sale of Tolkien-publisher Houghton Mifflin (which they had just bought in 2001), AOL/Time Warner was shopping their publishing imprint (and let's not talk about their problems with massive debt, Ted Turner, and the SEC), and the Bertelsmans conglomerate (owner of Random House and all its varied imprints) spent the year phasing out programs and contending with reports of past links to the Nazis. Thing of it was, virtually all the corporate problems had to do with their other business ventures: publishing were generally the most profitable (if less glitzy) divisions of any of these conglomerates. Publishing and mega-corporations aren't necessarily marriages made in heaven: one's too personal, the other too cold and neither fully understands the other. Unfortunately, that's the nature of the business at the moment.

With that in mind, it'd probably serve me right if the entire industry were changed for the better one day by some guy sitting in his bedroom printing out his new book on his Xerox® printer. But I won't hold my breath.

What did I like this year? Lots of stuff. Though narrative art solutions for book covers still had to compete with graphics, photos, and non-literal treatments, there were still plenty of excellent examples. I was quite taken with Lisa Desimini's painting for the humorous *Living Dead in Dallas* by Charlaine Harris [Ace], and with Daniel Craig's for *The Lady of the Sorrows* by Cecilia Dart-Thorton [Warner-Aspect]. Chris Moore did a great job for *Vinland the Dream and Other Stories* by Kim Stanley Robinson [Voyager], the Dillons were typically wonderful with their mixed-media cover for *Abhorsen* by Garth Nix [Eos], John Howe was suitably evocative with his painting for *Witch's Honour* by Jan Siegel [Voyager], and Stephan Martinere raised the bar for artists who create their work digitally with his electrifying cover to *Engine City* by Ken MacLeod [Tor]. And what about John Jude Palencar? His paintings for *Kushiel's Chosen* by Jacqueline Carey [Tor] and *Waifs and Strays* by Charles de Lint [Viking] were as good as they come. I spotted other memorable covers by Thomas Canty, Daniel Horne, Gregory Manchess, Kinuko Craft, Todd Lockwood, and Alan Pollack among many, many others.

In the "illustrated books" category, on the "grown-up" side I was suitably impressed with Dave McKean's work in *Landor's Tower* by Iain Sinclair [Granta Books], Rick Berry's paintings for *Black House* by Stephen King and Peter Straub [Donald M. Grant Books], and Tony DiTerlizzi's art for *Dragonflight* by Anne McCaffrey's [Del Rey]. DiTerlizzi was also getting a lot of positive notice in the chil-

dren's book arena with his Caldecott-winning flapper-flavored adaptation of Mary Howitt's classic *The Spider and the Fly* [Simon & Schuster]. Definitely a modern classic. Other illustrated books for younger readers included *Halloween* by Jerry Seinfeld/art by James Bennett [Warner Books], *Pinocchio, The Boy* by Lane Smith [Viking], and Sarah Moon's superbly eerie photographic interpretation of *Little Red Riding Hood* by Charles Perrault [Creative Editions].

Wow! As good as Thomas Canty's covers have been for Ellen Datlow's & Terri Windling's Year's Best Fantasy & Horror *series, 2002s was simply breathtaking.*

Despite the infusion of a stack of titles appearing in the States that originated in Germany, there seemed to be slightly fewer single artist collections in 2002–which gave me a slight glimmer of hope that the implosion scenario I mentioned as a concern in last year's review might be delayed a little while longer. Maybe. Stand-out titles included *Goad* by Phil Hale (of course!) [Donald M. Grant Books], *The Science Fiction Art of Vincent Di Fate* [Paper Tiger], *Shadow Maker: The Digital Art of David Ho* [Abaya Studios], *Progressions* by Jon Foster (a real knock-out) [Cartouche Press], and *Pictures That Click* by Dave McKean [Allen Spiegel Fine Arts]. I also greatly enjoyed *Twin Visions* by Boris Vallejo and Julie Bell [Thunders Mouth Press], *Precursor* by Bill Sienkiewicz [Hermes Press], *The Art of Matthew Stawicki* [Cartouche Press], *Steranko: Arte Noir* [Semana Negra], *New Works by Dorian Cleavenger, Fastner & Larson Gallery,* and *The Art of John Bolton* [all three from SQP]. Notable imports included *Manchu Science Fiction* [Delcourt], *Amano: The Complete Prints, Jap Works,* and *Katsuya Terada: Zenbo.* Cathy's and my project in 2002 (besides *Spectrum 9,* of course) was *The Art of Jeffrey Jones* [Underwood Books].

Once again there were some nice "misc." art books last year. *Illustrators 43,* edited by Jill Bossert [HPI], is still the single best overview of the mainstream illustration scene published each year; Dick Jude's *Fantasy Art Masters: The Best in Fantasy and SF Art Worldwide* [Collins] included nice chapters on Phil Hale, David Seeley, Greg Spalinka, and Keith Parkinson among others; *Beware!,* an anthology edited by R.L. Stine, included art by the Dillons, John Palencar, and Gahan Wilson; *James Bond Movie Posters* by Tony Nourmand [Chronicle Books] showcased all the great paintings by Robert McGinnis and Frank McCarthy; *The Art of The Fellowship of the Ring* by Gary Russell [Houghton Mifflin] beautifully complimented Peter Jackson's classic film; *Mad Art* by Mark Evanier [Watson Guptill] included insightful illustrated profiles of some of the 20th (and 21st) Century's most gifted humorists; and *Ray Bradbury: An Illustrated Life* by Jerry Wiest [Morrow] included, well, pert-near every piece of art based on Ray's work.

Certainly there was plenty of worthwhile work I missed; these days it's impossible to see everything. I shop the chains (critics love to bash them but, boy! look at all the books!) and independent shops and have been known to order a title or two online. For our field of interest, though, for the best selection I've yet to find a better resource than Bud Plant Comic Art. Classic and contemporary art books, pop-culture extravaganzas, statues, posters, and all manner of other neat items regularly fill their catalog pages (which are available for $3 by calling 800-242-6642, writing to P.O. Box 1689, Grass Valley, CA 95945, or checking their website at www.budplant.com). I've happily been giving Bud money for–*oh my God!*–thirty years now: if that doesn't show customer satisfaction, I don't know what does.

comics

It almost seemed like everybody was suing everybody in the comics business in 2002: hockey player Tony Twist sued Todd MacFarlane for appropriating his name for a comic villain (and lost big on appeal), Neil Gaiman sued McFarlane for contractual issues (and won big), Warner Bros. and the proposed director of the proposed *Constantine* film (based on DC's character) sued each other, Marvel sued Disney and Sony while Sony sued right back, retailers sued both Canadian Customs AND Marvel, and, not one to be left out of the game, Stan Lee sued Marvel, too. I can't imagine why the United States is described as a litigious society.

Oh, and while all this was going on, Sam Rami's film version of *Spider-Man* broke box office records, broke DVD sales records, and helped sell over a billion bucks worth of *Spider-Man* trinkets.

Of course, the popularity of comic-based films (2001's *X-Men* was a smaller but still respectable hit) didn't necessarily translate into increased press-runs and sales of comic *books*: if anything sales remained tepid and may have declined slightly (actual sell-through in the direct market is hard to document). There are any number of reasons that might explain why one hand doesn't seem to wash the other, but it would be fruitless to try to examine them here. *The Comics Journal,* though it's cynical as hell and likes to ruffle feathers, does the best job of analyzing the vagaries of the industry and I would steer interested parties to the newsstand to pick up a few issues (or visit their website: www.tcj.com/journalista).

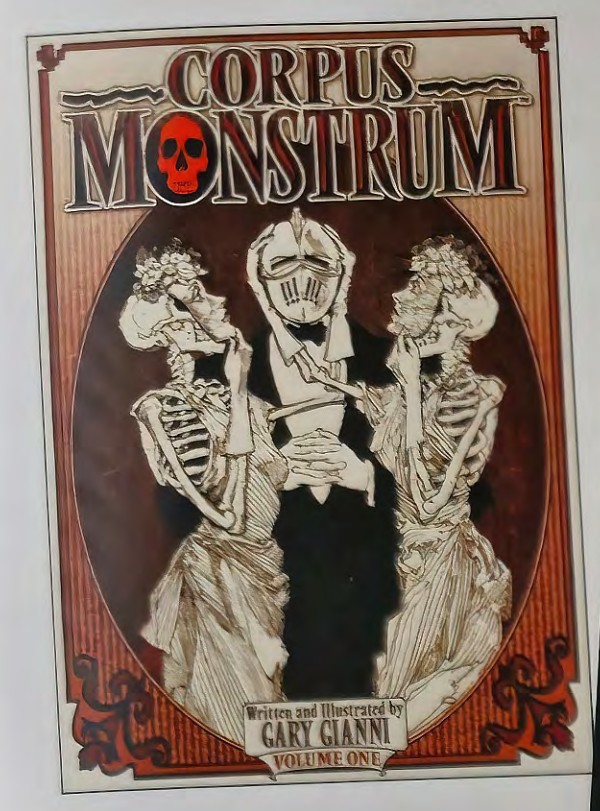
There was a lot of talk about comics/graphic novels finding a welcome home in the mass market, but the only proven successes were for the publishers of Japanese manga translations. Since bookstores have a return policy for merchandise (as opposed to the you-buy-it-it's-yours practice in comics' direct market) it will be interesting to see what happens if and when all of these GNs start to find their ways back to the distributors' warehouses. (Unless that distributor was LPC, which went bankrupt owing a lot of their independent-publisher clients thousands of dollars—which in-turn created a series of crisises still being felt well into 2003.) Cross your fingers and hope.

Money, money, money: make it, lose it, sue somebody for it. Brand it, license it, take off to Hollywood and hold out for an A-list director. Boy, I'm glad I'm just a casual observer.

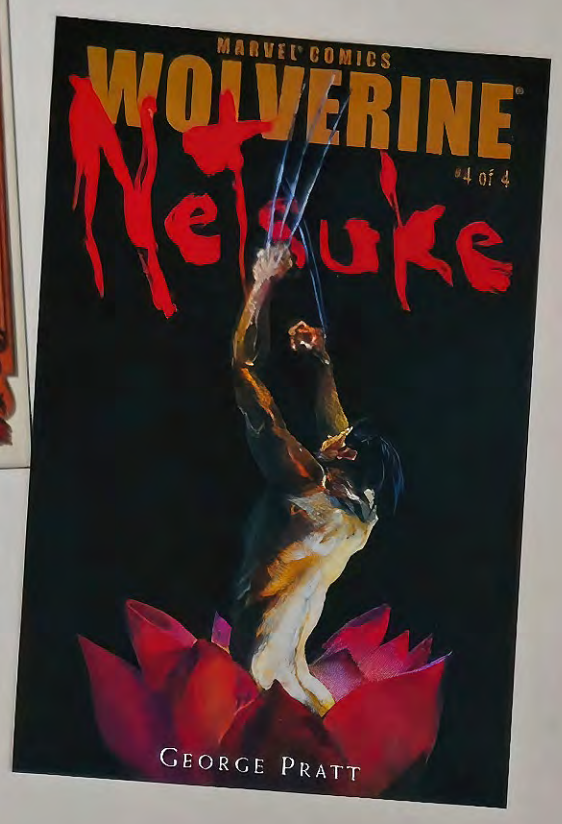
Superman never looked more square-jawed or true-blue than in this great painting by Daniel Adel.

One of the things I like about DC is their variety. When you can find Dave McKean (various *Sandman* spin-offs), Jon Foster (*Hunter: Age of Magic* covers), Tim Bradstreet (*Hellblazer* covers), Kyle Baker (*King David*), and Ashley Wood (*Automatic Kafka*) working for the same publisher, you know *somebody's* cooking with gas. J.G. Jones did a great job (including a startling cover) on *Wonder*

Woman: Hiketeia, Alex Ross' powerful art helped compensate for the non-story of *JLA: Secret Origins*, and Adam Hughes continued with his string of typically excellent covers for the regular *Wonder Woman* series. *Batman: B&W Vol. 2* was a respectable sequel and included stories by Tim Sale and Daniel Torres among a host of other worthy talents. Eye-popping covers were on display by Phil Noto, Glen Orbik, Ryan Sook, John Van Fleet, Brian Bolland, and Bill Sienkiewicz just to name a few. But the series I got swept along with last year was Alan Moore's off-kilter *The League of Extraordinary Gentlemen* (under the America's Best imprint) as illustrated by Kevin O'Neill: a near-perfect blend of art and story.



Above: *Gary Gianni's exquisite ink work was well presented in this over-sized collection of stories featuring his ghostly investigator. Gary also spent 2002 drawing fill-in installments of the* Prince Valiant *newspaper strip for John Cullen Murphy as well as illustrating a new Conan collection for Wandering Star.*



Below: *Though Marvel was the topic of a lot of conversations in 2002, either about the money rolling in for merchandising and licensing or about Stan "The Man" Lee's lawsuit, there were plenty of nifty artistic accomplishments worthy of mention, including George Pratt's philosophical take on Wolverine.*

Marvel, which was feeling its oats again after emerging from bankruptcy (and understandably giddy at the astronomical box office generated by the film adaptations) rode the publicity machine with their precursor to Captain America, *Truth* (in which the "super" drug was tried out on an African American soldier first) and the outting of *The Rawhide Kid.* Both were great for slow-news days, but that was about all. Still, the company boasted a nice variety of titles and creative approaches through the year. Personal favorites included *Wolverine: Netsuke* by George Pratt, *Cage* by Richard Corben, and *Spider-Man: Blue* by Tim Sale. Greg Horn, Tim Bradstreet, Frank Cho, Essad Ribic, and Ariel Olivetti all created some exemplary covers.

Dark Horse continued on its merry way with their lines of licensed and creator-owned comics. Despite taking a sabbatical from sequential art while he worked on the film adaptation of his character, Mike Mignola's *Hellboy* was nonetheless well represented in 2002 with the trade paperback compilation *Hellboy: Conqueror Worm* (easily one of his best stories) and the two-part mini-series, *Hellboy: The Third Wish.* I know I sound like a broken record when it comes to Mignola, but there's an awful lot to like about Mike's writing and art. Treat yourself! Equally enjoyable was Ryan Sook's take on the *Hellboy* cast in the spin-off mini-series *B.P.R.D.: Hollow Earth* and Frazer Irving's spookily rambunctious *Fort!: Prophet of the Unexplained.* P. Craig Russell's two volumes of his adaptations of *The Ring of the Nibelung* were first class all the way while *Completely Pip & Norton* by Dave Cooper and Gavin McInnes was edgy and subversive fun that proved irresistible.

Strolling about in the "other" sections of the funnybook stores revealed good works by Eric Powell (*The Goon*/Albatross Exploding Funny Book), Charles Vess (*Rose*/Cartoon Books), Ashley Wood (*PopBot*/IDW) Gary Gianni (*Corpus Monstrum*/Heironymous Press), Phil Noto (*Beautiful Killer*/Black Bull Comics) Jay Anacleto (*Athena, Inc.*/Image), and Ben Templesmith (*30 Days of Night*/IDW). Both Dawn Brown and Mike Mayew produced some nice covers for *Vampirella* [Harris]. The sudden demise of indy vet Chaos Comics momentarily shocked the community, but really didn't seem to phase either creators or consumers: the shelves were always full of new titles.

Fantagraphics, besides publishing the aforementioned *The Comics Journal* (their over-sized Winter Special spotlighting William Stout was superb), also released *Krazy & Ignatz* by George Herriman (stunningly designed by Chris Ware) and *B. Krigtein,* an excellent retrospective of EC's most expressive stylist by Greg Sadowski.

Other magazines devoted to the field included Jon Cooke's infectiously effusive *Comic Book Artist,* Russ Cochran's stalwart *Comic Book Marketplace,* fanboy favorite *Wizard,* the venerable weekly *Comic Buyer's Guide,* and worthy newcomer *Comic Art* from St. Louis publishers M. Todd Hignite and Daniel Zimmer.

Oh, and the public mudslinging between companies that I commented on last year? Fortunately much less than in 2001: either people were thinking before they talked (or blogged on messageboards)...or they were letting their lawyers get their message across.

dimensional

Okay, can somebody explain these damn Kubrick things from Japan? I mean, they look like figures from the kids' Leggo® or PlaySkool® sets, but instead of Farmer Bill they're the characters from *Reservoir Dogs, Alien, Planet of the Apes,* and *The Terminator!* People snapped them up so fast that some American comics companies started producing pseudo-Kubrick knock-offs featuring their heroes. Somebody enlighten me! (And while you're at it, clue me in on the painted skirts popular in Japan that give the illusion they're transparent and you're spying the woman's underwear bunched up her ass: where can you wear that? I'm just curious...)

Though I might not have been much of a Kubrick fan (the collectible, not the director) and I didn't get overly-enthused by the pervasiveness of bobbing-head figures (yeah, yeah, everything old is new again), there were plenty of other 3D items last year that *did* get my admiration.

WETA's *Lord of the Rings* busts, statues, and other collectibles were uniformly excellent while the *Star Wars* busts created by Gentle Giant Studios for Dark Horse were more expressive than some of the actors they were based on. DC was well represented in the dimensional market with a cute series of maquettes based on the *Justice League of America* cartoon by Karen Palinko, a very nice

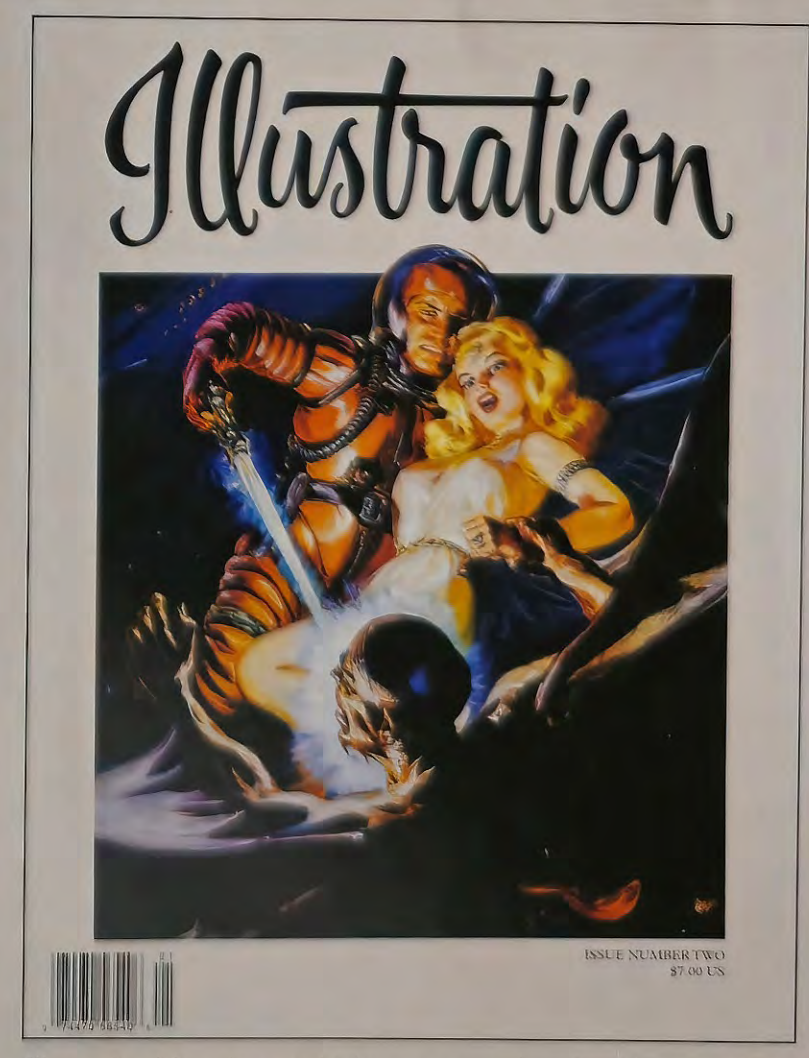


Illustration Magazine *quickly became a must-have item for anyone interested in modern illustrators. Issues in 2002 included colorful articles about Stanley Meltzoff, Frank Frazetta, and Norman Saunders.*

"Aquaman" sculpture by Tim Holter Bruckner, who also created equally nice busts of "The Joker" and "Lex Luthor."

Marvel produced a lot of 3D merchandise in 2002, but I wasn't as impressed with the vast majority of it: there was a general "clunkyness" or crudeness to the faces and figures that didn't compare favorably with the competitors' lines. Certainly the best busts were Gabriel Marquez's "Green Goblin" and Sam Greenwell's "Spider-man."

Dynamic Forces offered "full-sized" sculpted heads of several Marvel superheroes, including "Captain America"... honestly, they creeped me out.

Todd McFarlane took his lumps in 2002, but, boy! his company does some neat-o toys. New series of "Spawn," "Movie Maniacs," and "Monsters" found their way onto the shelves and were eagerly snapped up by collectors. Likewise the action figures based on Ray Harryhausen's creatures from X-Plus proved immensely popular, as were Koto's trio of characters from *Final Fantasy X* (sculpted by "ArtFx").

© EON Productions

Before he left the illustration field to paint Western art full-time, Frank McCarthy was highly regarded for his action-filled movie posters, like this piece for Thunderball. Formerly a studio partner with Robert McGinnis and Bob Peak, McCarthy was inducted into the Society of Illustrators Hall of Fame in 1997.

I was suitably impressed by Thomas Küntz's "Vampira" [Bowen Designs], Yuji Oniki's "Guilstein," Susumu Sugita's "Vampire Hunter D" bust [Diamond Direct], and Chris Achilleos' "The Sentinel" [Iconia].

Fantastic-themed sculpture was well represented in the Fine Art market, of course. The Fuse Gallery in NYC featured an impressive selection of H.R. Giger's recent works while the Lyons Wier Gallery in Chicago hosted Jessica Joslin's "Bestiary" show.

There are several worthwhile magazines devoted to 3D genre work to help keep track of things: personal favorites include *Amazing Figure Modeler* (check out their website: www.amazingmodeler.com), *Kitbuilders* (information can be had via e-mil from: reznhedz@enteract.com) and *Modeler's Resource* (www.modelersresource.com).

editorial

Things weren't looking all that great for the genre's fiction magazines in 2002. Oh sure, they continued to appear regularly and routinely featured top short fiction—all served up in the most bland manner imaginable. I can't help but feel that the magazines have increasingly taken on the appearance of "artifacts" rather than being in tune with contemporary culture. Whether constrained by budgets (almost a certainty) or merely reflecting the stodginess of their owners (a distinct possibility), the fact is that from both a visual and emotional standpoint, most of the fiction magazines are like zombies, devoid of excitement, wit, and life. A magazine should challenge its readers, both intellectually and artistically, for it to maintain its relevance. I always thought *Omni,* though somewhat cold and aloof, was the best thing that ever happened to f&sf: it's loss is still keenly felt. And let me say, yes, I generally *do* like the look of and art included in *Realms of Fantasy* and, yes, there *were* some nice covers sprinkled here and there among *Asimov's, Analog* (though their announcement that neither would be using interior art anymore shows where *their* priorities are), *F&SF, Weird Tales,* et al—just not enough. For a genre that prides itself on its imagination and sense of wonder, our fiction magazines tend to make the field look like a batch of clueless fuddy-duddys. Their shrinking circulations are the best indication that I'm not the only one with that opinion.

What *did* impress me? Well, Dan Zimmer's *Illustration* just got better with each new issue; Jim Vadeboncoeur, Jr.'s *ImageS* (www.bpib.com/images.htm), devoted to vintage art, was a visual treat; *Communication Arts* and *Print* did impressive jobs keeping track of contemporary illustrators, designers and trends. But if you want to talk personality, *Juxtapoz* (www.juxtapoz.com for info) exhibited it by the yard and was the the *best* place to keep track who and what was hot,

And I can't forget *Playboy.* Though they'd announced they were no longer a market for science fiction, they're still the most visually imaginative magazine published. Art director Tom Staebler continues to utilize today's best talent. "Stodgy" isn't in their vocabulary.

I still believe that the best way to track the movers and shakers in our field is to read the industry's trade magazine *Locus.* A sample issue is $8 from P.O. Box 13305, Oakland, CA 94661 (website: www.locusmag.com).

institutional

There's not a lot of room left for me to discuss the great variety of the art that appeared in other venues throughout the year so I'll just try to tick off a few highlights. There were prints (by greats like Scott Gustafson, Glenn Barr, Michael Parkes), calendars (including those by Boris Vallejo & Julie Bell, Michael Whelan, Dave Dorman, and Luis Royo), cards, film (let's hear a round of applause for the designers responsible for the look of *TLotRs: The Two Towers, Minority Report, Star Wars II, Spider-man,* and *Harry Potter and the Chamber of Secrets*), game designs, gallery shows (the 8th Juxtapoz Show in Santa Monica had more attitude than a drunken sailor), and more collectibles than even Bill Gates could afford. A mere hint of what 2002 offered can be found in the "institutional" category of this book.

For those yearning to own originals I will quickly steer patrons to these web addresses:
Worlds of Wonder: wow-art.com
Graphic Collectibles: graphiccollectibles.com
Heritage Comics: heritagecomics.com

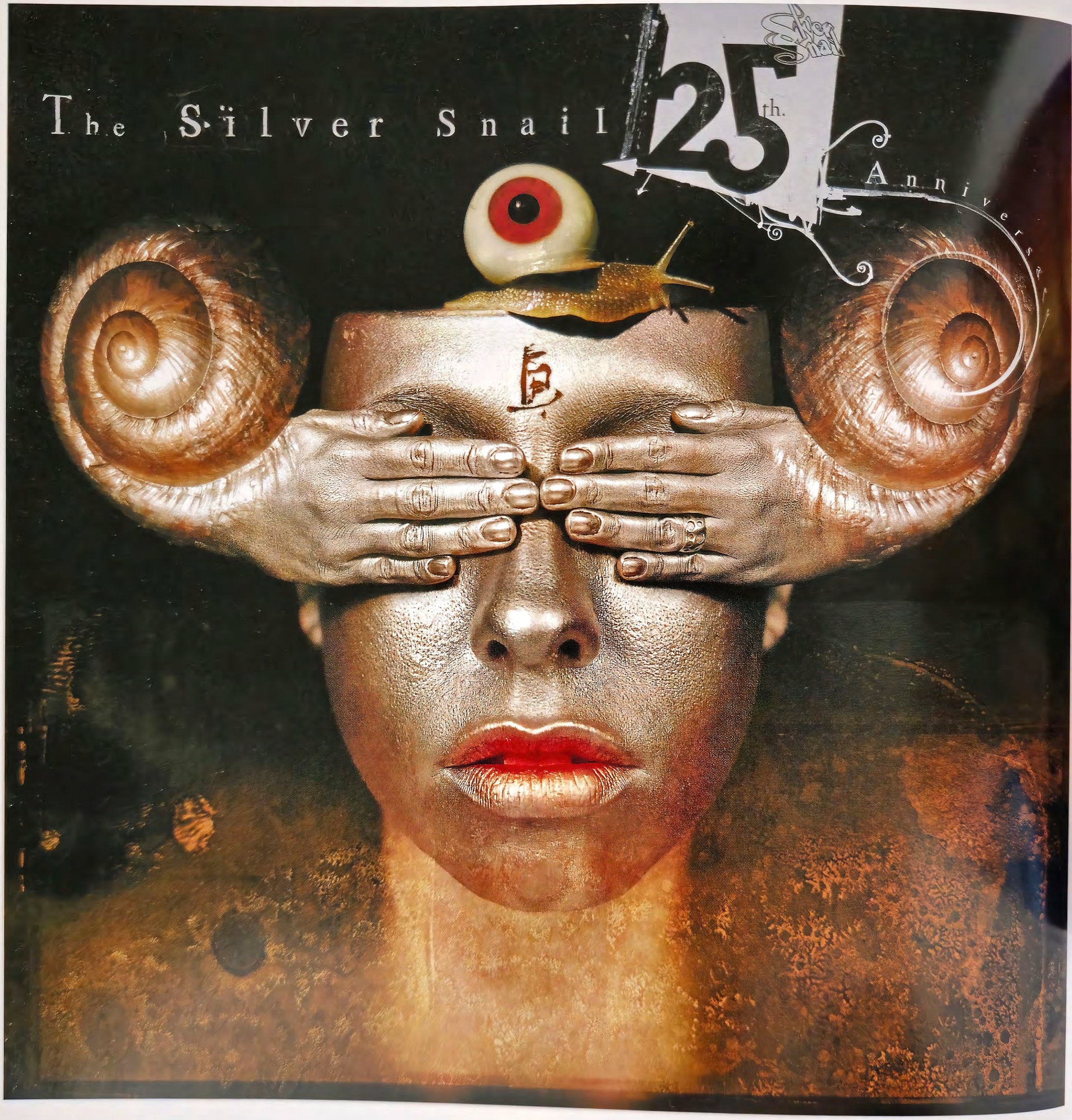
in passing

In 2002 we said farewell to these notable members of the arts community:
David Berg [b. 1920], comic artist.
John Buscema [b. 1927], comic artist.
Richard Green [b. 1939], comic artist.
Jon Gustafson [b. 1945], sf art historian.
William "Tex" Henson [b. 1924], animator.
Chuck Jones [b. 1916], animator.
Frank McCarthy [b. 1924], artist.
Bill Peet [b. 1915], animator/artist.
Herb Ritts [b. 1952], photographer.
Kurt Schaffenberger [b. 1920], comic artist.
Tom Sutton [b. 1937], comic artist.
Ron Walotsky [b. 1943], artist. †

THE SHOW

"...something wicked this way comes."

Spectrum 10 Call For Entries poster by Gregory Manchess.



artist: **DAVE McKEAN**
designer: Dave McKean *client:* Silver Snail *title:* Silver Snail *medium:* Mixed

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artist: **DONATO GIANCOLA**

art director: Blind Mice Studios *client:* LucasArts *title:* Star Wars Galaxies *medium:* Oil on paper *size:* 45″x33″

1
artist: **John Dickenson**
art director: Josh Sawyer
client: Black Isle Studios
title: Ice Wind Dale/World Map
medium: Digital
size: 10"x8"

2
artist: **Luis Royo**
art director: Luis Royo
client: Xana Records
title: Mother Earth
medium: Acrylics
size: 26"x18"

3
artist: **Justin Thavirat**
art director: Samwise Didier
client: Blizzard Entertainment
title: Orc
medium: Digital

1

2

3

Advertising

1
artist: **Kurt Miller**
art director: Mike Snyder
client: Take Two Interactive
title: Outlive
medium: Digital
size: 9"x12"

2
artist: **John Van Fleet**
client: Sony
title: Men in Black II
medium: Mixed

3
artist: **Mike Bohatch**
client: Ascension Films
title: Eyes of Chaos: The Movie
medium: Mixed
size: 24"x32"

4
artist: **Martina Pilcerova**
client: EuroCon 2002
title: Weightless
medium: Acrylic
size: 26 1/2"x25 1/2"

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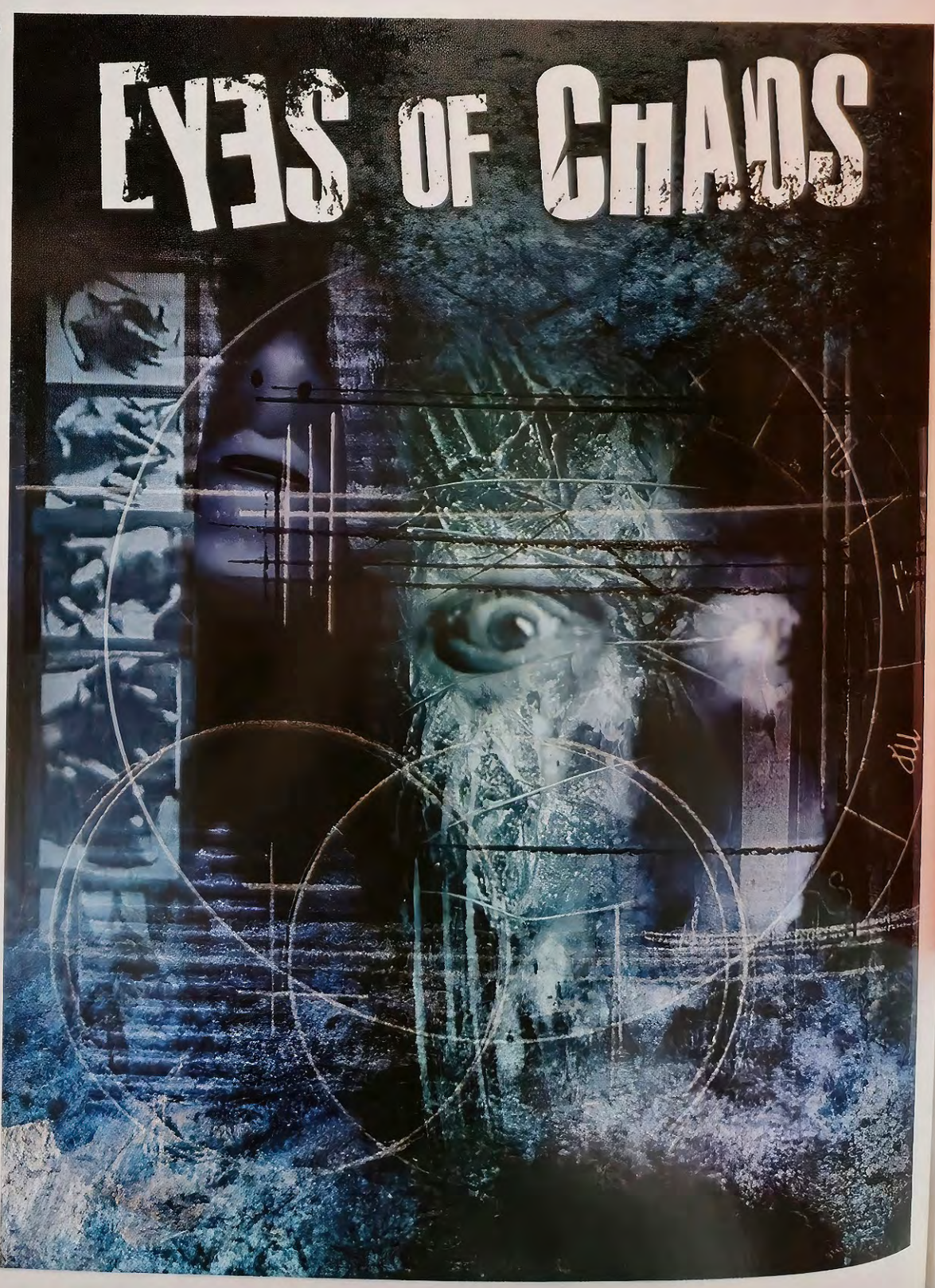

4

1
artist: **Michel Bohbot**
art director: Tim Silvis
client: Jowood
title: Arx Fatalis
medium: Acrylic/digital
size: 11"x8"

2
artist: **Framestore–CFC**
client: Hallmark Entertainment
title: Waterfall City
medium: Photography/digital

3
artist: **Ben Blatt**
art director: Mike Solita
client: POZ magazine
title: Double Dragon
medium: Watercolor
size: 11"x5"

4
artist: **Justin Thavirat**
art director: Samwise Didier
client: Blizzard Entertainment
title: Night Elf
medium: Digital

1

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4

Advertising

1
artist: **James Gurney**
art director: Fran Cooley
editor: Scott Pelland
client: TDK Mediactive/Nintendo Power
title: The Timestone Pirates
medium: Oil
size: 12"x36"

2
artist: **Framestore–CFC**
client: Hallmark Entertainment
title: Sunrise
medium: Photography/digital

1

1
artist: **Siggy Galáen**
client: Draw the Curtains...
title: Drama of Time
medium: Pencil/digital
size: 5"x5"

2
artist: **John Jude Palencar**
art director: Richard Lebenson
designer: Phil Unetic
client: RSVP Directory of Illustration
title: The Judge
medium: Acrylic
size: 15"x17"

3
artist: **Vince Evans**
client: Kino International
title: Metropolis
medium: Oil
size: 13"x20"

4
artist: **Kinuko Y. Craft**
art director: Kathleen Ryan
designer: Kathleen Ryan
client: Dallas Opera
title: Götterdämmerung
medium: Oil
size: 21"x26"

1

2

3

4

artist: **CHARLES VESS**

art director: Devise Cronin *client:* Viking Books *title:* A Circle of Cats *medium:* Colored inks *size:* 10 1/2"x16"

artist: **KINUKO Y. CRAFT**

art director: Ellen Friedman *designer:* Mahlon F. Craft *client:* Sea Star Books *title:* Sleeping Beauty *medium:* Oil *size:* 24″x15″

Book

1
artist: **Jon Foster**
art director: Irene Gallo
client: Tor Books
title: Dragon and Thief
medium: Oil/digital
size: 30"x30"

2
artist: **Donato Giancola**
art director: Irene Gallo
client: Tor Books
title: Faramir at Osgiliath
medium: Oil on paper on panel
size: 55"x36"

3
artist: **Gary Gianni**
art director: Marcelo Anciano
client: Wandering Star
title: Conan—Vol. II
medium: Oil
size: 30"x40"

1

2

Book

1
artist: **Daniel R. Horne**
art director: Irene Gallo
client: Tor Books
title: Snare
medium: Oil
size: 20"x30"

2
artist: **Daniel Dos Santos**
art director: Irene Gallo
client: Tor Books
title: Sister Emily's Lightship
medium: Oil
size: 20"x30"

3
artist: **Matt Hughes**
art director: Matt Hughes
client: MG Publishing/SQP
title: Kindred
medium: Mixed
size: 18"x24"

4
artist: **Matt Hughes**
art director: Matt Hughes
client: MG Publishing/SQP
title: Arachne
medium: Mixed
size: 18"x24"

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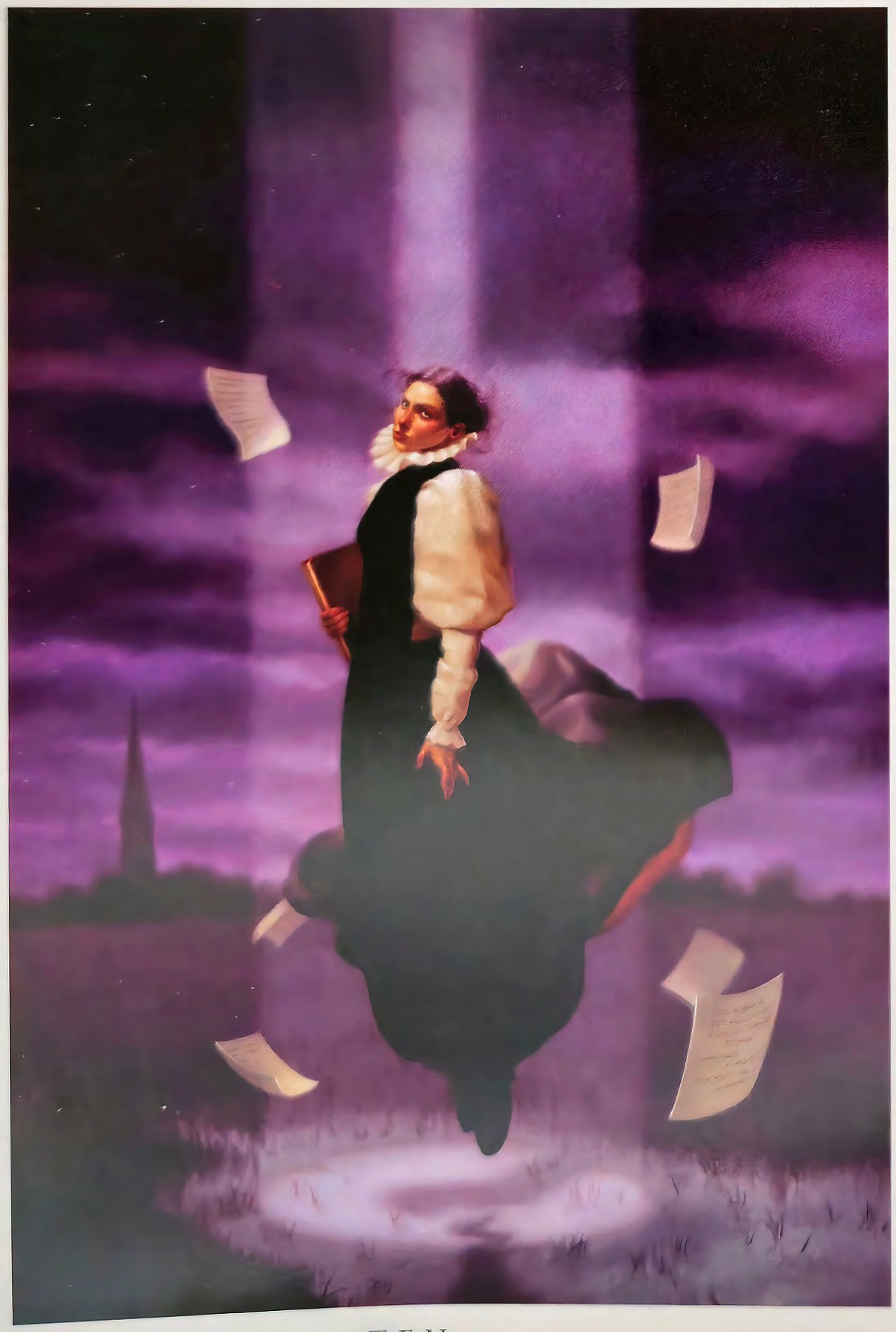
2



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Book

1
artist: **Edward Miller**
art director: Sue Michniewicz
client: Orion Publishing
title: Cities
medium: Acrylic
size: 16"x16"

2
artist: **Vincent Di Fate**
art director: Irene Gallo
designer: Irene Gallo
client: Tor Books
title: Going For Infinity
medium: Acrylic
size: 16"x24"

3
artist: **Franz Vohwinkel**
art director: Randall Bills
client: Fan Pro LLC
title: Classic Battletech Box Set
medium: Digital

4
artist: **John Harris**
art director: Irene Gallo
client: Tor Books
title: General Practice
medium: Oil
size: 26"x40"

5
artist: **Scott Grimando**
art director: Judy Murello
designer: grimstudios.com
client: Ace Books
title: Freedom's Ransom
medium: Digital
size: 14"x8 1/2"

1

3

4

5

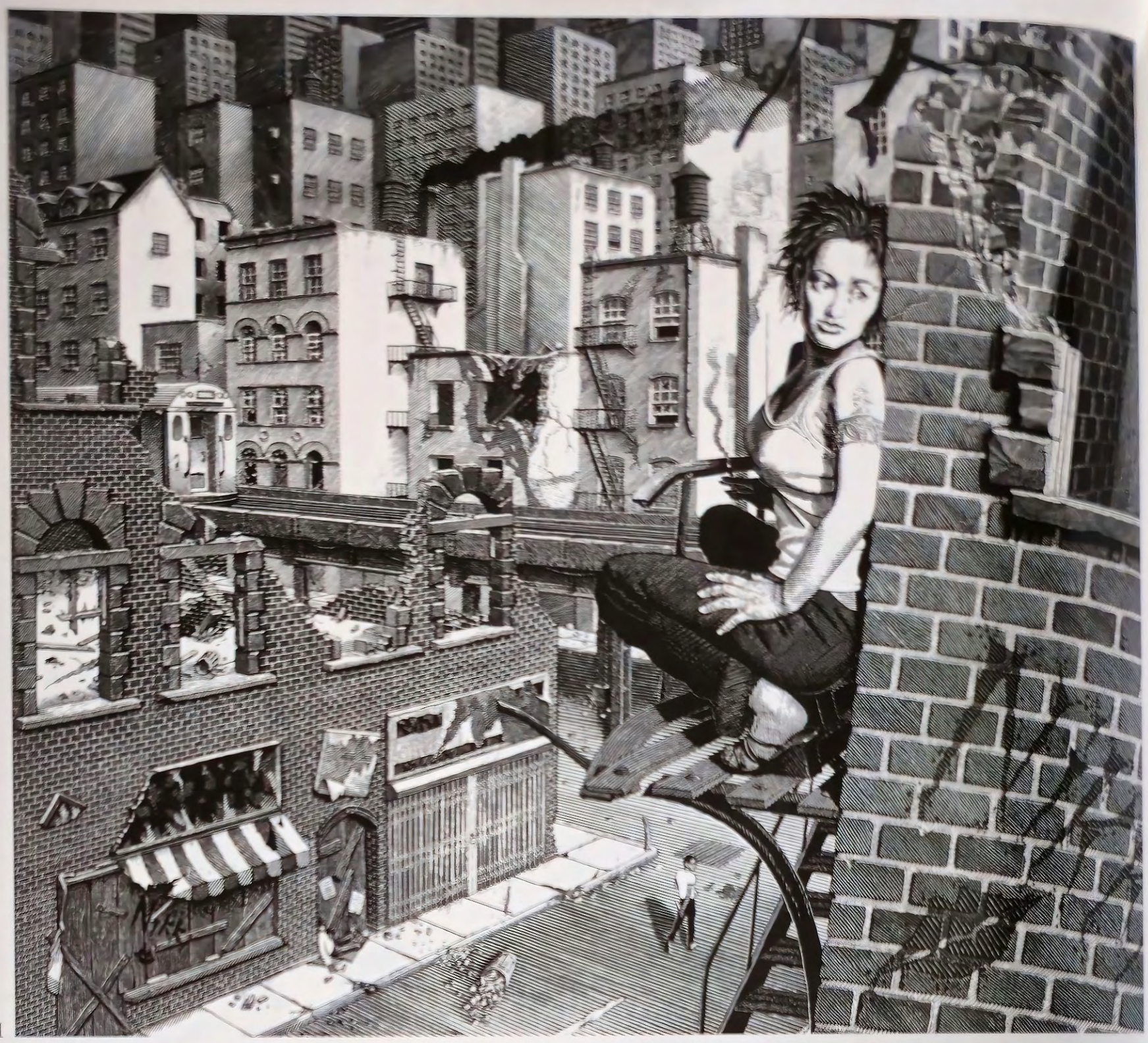
Book

1
artist: **Patrick Arrasmith**
art director: Irene Gallo
client: Tor Books
title: Nikki
medium: Scratchboard
size: 20"x15"

2
artist: **Daniel Dos Santos**
art director: Irene Gallo
client: Tor Books
title: New Magics
medium: Oil
size: 18"x24"

3
artist: **Rick Berry**
client: Donald M. Grant Books
title: Houseman
medium: Oil
size: 32"x48"

4
artist: **Rick Berry**
client: Donald M. Grant Books
title: Mr. Munshen
medium: Oil
size: 32"x48"



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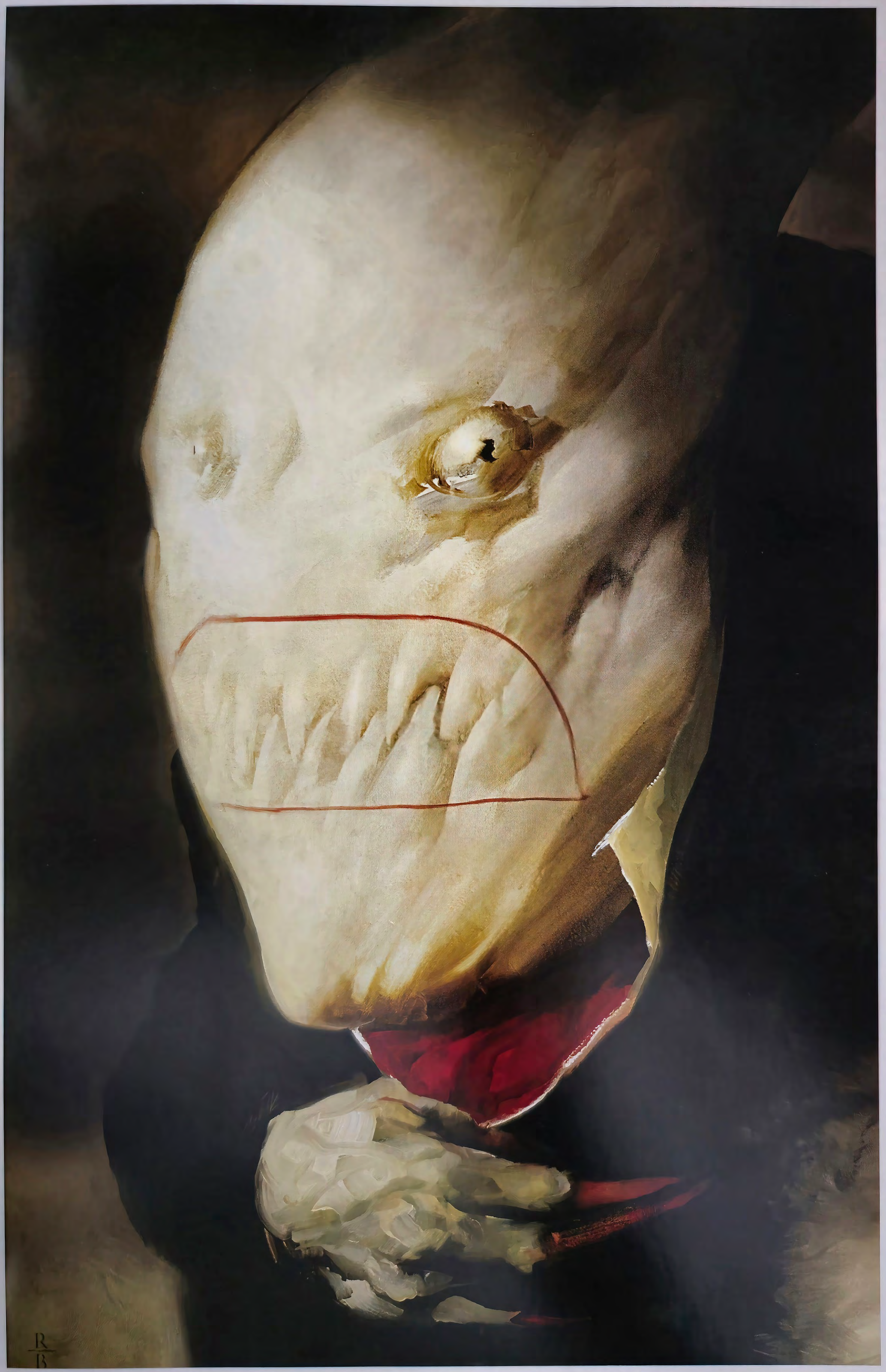

Book

1
artist: **Shaun Tan**
client: Lothian Books [Melbourne]
title: The Arrival: The Harbor
medium: Pencil
size: 25cmx35cm

2
artist: **Shaun Tan**
client: Lothian Books [Melbourne]
title: The Arrival: The Old Country
medium: Pencil
size: 55cmx35cm

3
artist: **Scott Gustafson**
art director: Wendy Wentworth
designer: Scott Gustafson
client: The Greenwich Workshop Press
title: As evening closed in, she saw a little house...
medium: Oil
size: 28"x12"

4
artist: **Scott Gustafson**
art director: Wendy Wentworth
designer: Scott Gustafson
client: The Greenwich Workshop Press
title: Snow White longed for the pretty apple...
medium: Oil
size: 28"x16"

1

2

3

4

Book

1
artist: **John Harris**
art director: Irene Gallo
client: Tor Books
title: Saturn
medium: Oil

2
artist: **Tim O'Brien**
art director: Irene Gallo
client: Starscape Books
title: Cyborg From Earth
medium: Oil

3
artist: **Stephan Martiniere**
art director: Kyle Hunter
client: Paizo
title: Polyherron
medium: Digital

4
artist: **Stephan Martiniere**
art director: Irene Gallo
client: Tor Books
title: The Secret Engine
medium: Digital

1

2

3

Book

1
artist: **Mark Elliott**
art director: Nick Krenitsky
client: HarperCollins
title: For Biddle's Sake
medium: Acrylic
size: 17"x22"

2
artist: **Kazuhiko Sano**
art director: Irene Gallo
client: Starscape Books
title: Song in the Silence
medium: Oil

3
artist: **Hala Wittwer**
art director: Nick Krenitsky
client: HarperCollins
title: The Winged Cat
medium: Acrylic/oil
size: 10"x14"

4
artist: **Hala Wittwer**
art director: Nick Krenitsky
client: HarperCollins
title: Hippolyta and the Curse of the Amazons
medium: Acrylic/oil
size: 11"x15"

1

2

3

Book

1
artist: **Rafal Olbinski**
client: Patinae
title: Olbinski Paints Mozart: Don Giovanni
medium: Acrylic
size: 30"x20"

2
artist: **Greg Copeland**
art director: Katy Steinhilber
designer: Greg Copeland
client: Leisure Books
title: Bedbugs
medium: Oil on canvas
size: 12 1/2"x19"

3
artist: **John Picacio**
art director: Harlan Ellison
client: ibooks
title: Dangerous Visions
medium: Mixed/digital
size: 9 1/2"x14 1/4"

4
artist: **Gary Kelley**
art director: Irene Gallo
client: Tor Books
title: Coyote Cowgirl
medium: Pastel

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3

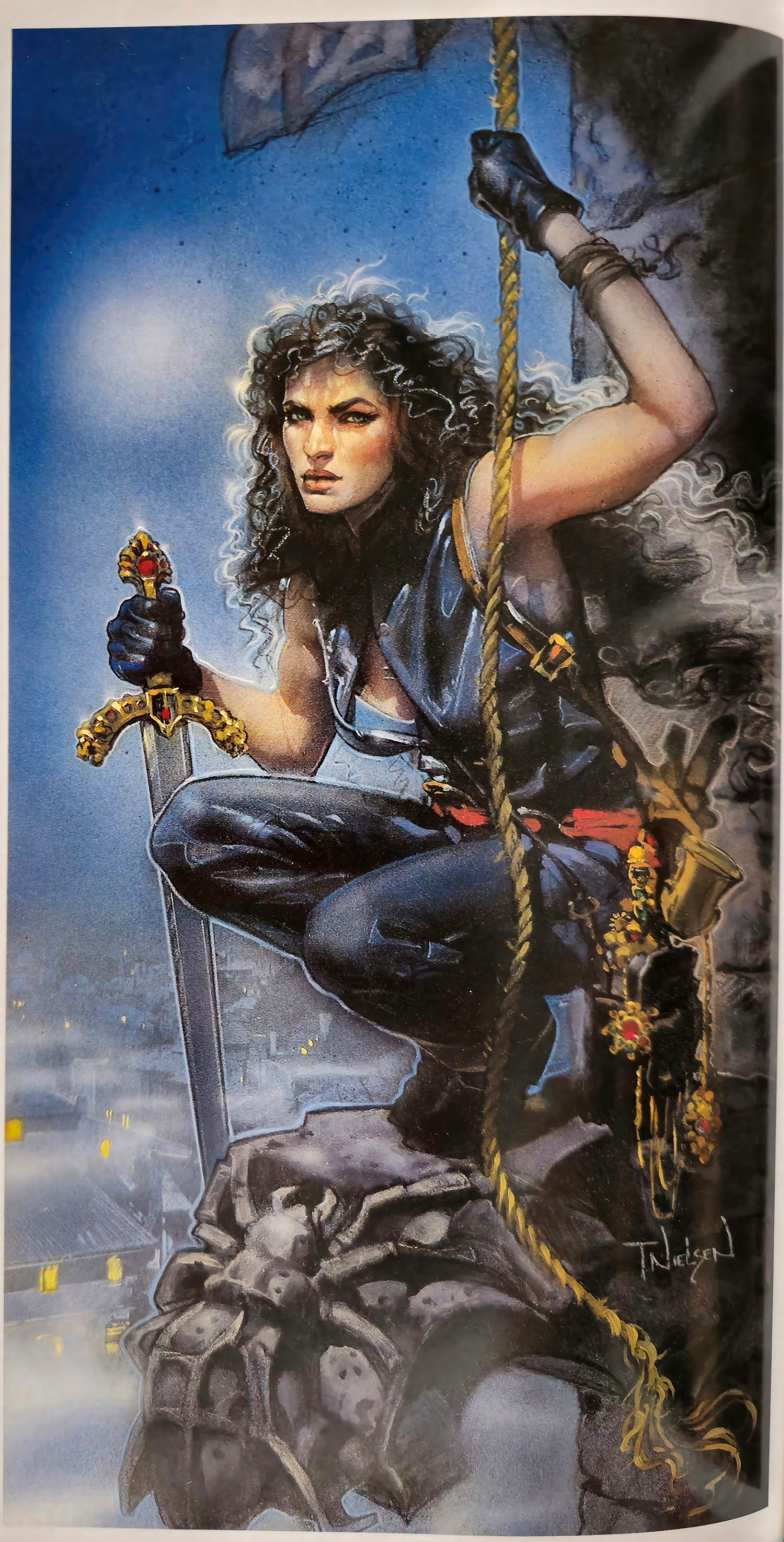
Book

1
artist: **Terese Nielsen**
art director: Ryan Sansaver
client: Wizards of the Coast
title: Sembia: Sands of the Soul
medium: Mixed
size: 7"x13"

2
artist: **Vince Natale**
art director: Michael Storrings
client: St. Martins Press
title: Minion
medium: Oil
size: 20"x9"

3
artist: **Gregory Manchess**
art director: Irene Gallo
client: Tor Books
title: Alchemist's Door
medium: Oil/acrylic
size: 17"x29"

4
artist: **Don Maitz**
art director: Melissa Knight
client: Random House
title: Fairy Rebel
medium: Oil on masonite
size: 20"x30"



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Book

1
artist: **Kiunko Y. Craft**
art director: Paolo Pepe
designer: Paolo Pepe
client: Simon & Schuster
title: Cymbeline
medium: Oil
size: 11"x13"

2
artist: **Terese Nielsen**
art director: David Stevenson
client: Random House
title: Xanth: The Quest for Magic
medium: Mixed
size: 12 1/2"x18 1/2"

3
artist: **Jacques Bredy**
art director: John Horowitz
client: Zao Press
title: Raven
medium: Oil
size: 18"x24"

4
artist: **O.B, Solinsky**
art director: Toby Schwartz
client: Doubleday Direct/Bookspan
title: Portal Twister
medium: Oil
size: 16"x24"

1

2

Book

1
artist: **Jody A. Lee**
art director: Betsy Wollheim/Sheila Gilbert
designer: G-Force Designs
client: DAW Books
title: Gates of Sleep
medium: Acrylic
size: 23"x28"

2
artist: **Matt Wilson**
client: Privateer Press
title: Good Doggy
medium: Oil on paper on board
size: 40"x20"

3
artist: **José Emroca Flores**
art director: Amaranta
title: 2 Minute Hate
medium: Digital
size: 18"x12"

4
artist: **Scott M. Fischer**
art director: Lawrence Whalen
client: Monkey God Entertainment
title: Hero's Snare
medium: Mixed
size: 12"x18"

5
artist: **Ashley Wood**
client: Tripwire
title: Skull X
medium: Oil
size: 18"x24"

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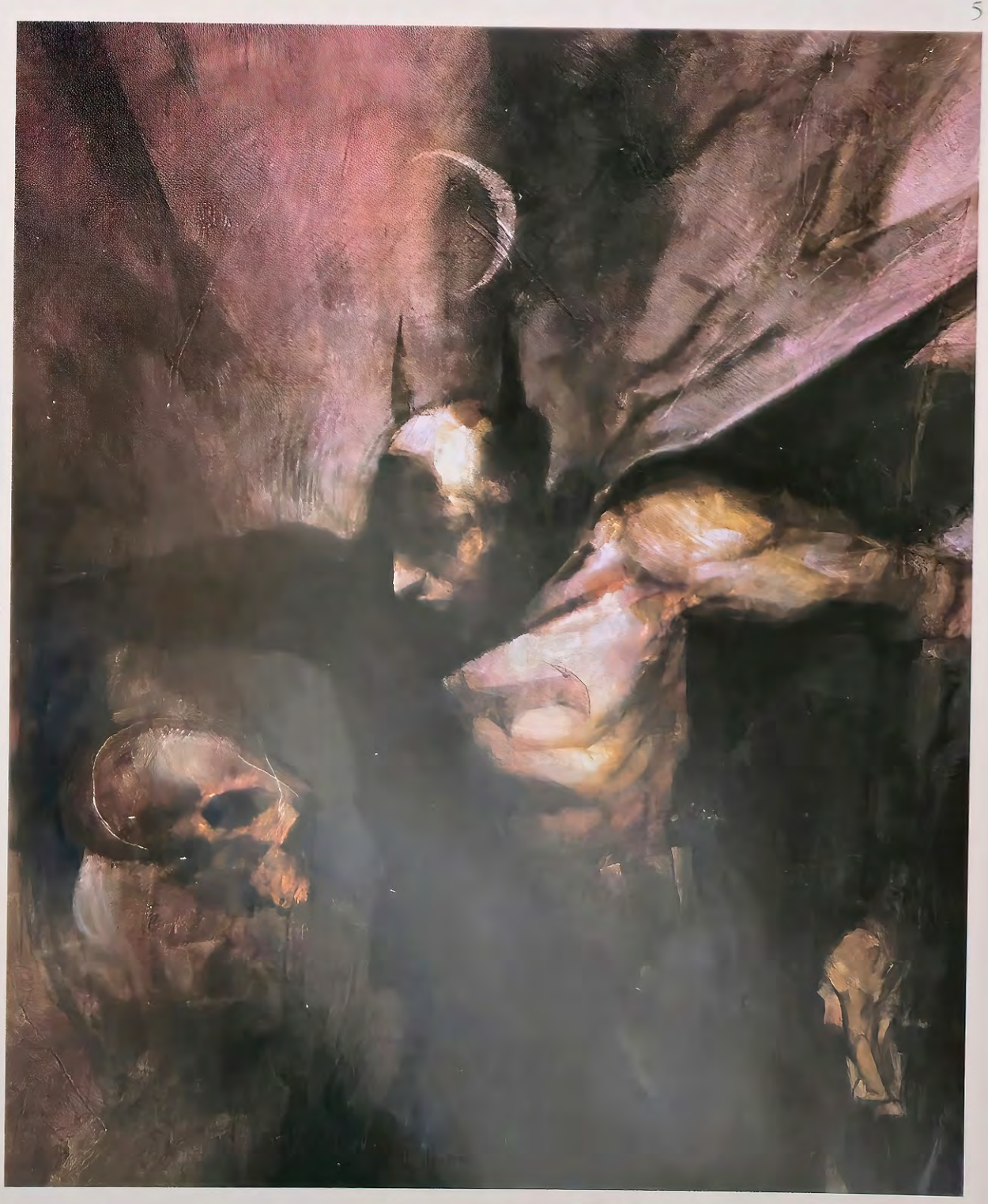

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Book

1
artist: **William Stout**
client: Terra Nova Press
title: Triple Monster Self Portrait
medium: Pen, brush & ink on board
size: 11 1/2"x13 1/2"

2
artist: **Peter de Sève**
art director: Vaughn Andrews
designer: Jeff Puda
client: Harcourt Trade Publishers
title: Dealing With Dragons
medium: Watercolor & ink
size: 10"x12"

3
artist: **William Stout**
client: ibooks/Terra Nova Press
title: Jobaria
medium: Ink & watercolor on board
size: 7 1/4"x10 5/8"

4
artist: **Peter de Sève**
art director: Vaughn Andrews
designer: Jeff Puda
client: Harcourt Trade Publishers
title: Searching For Dragons
medium: Watercolor & ink
size: 10"x12"

1

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Book

1
artist: **John Jude Palencar**
art director: Deborah Kaplan
designer: Nancy Brennan
client: Viking Books
title: Waifs and Strays
medium: Acrylic
size: 30"x27"

2
artist: **Charles Vess**
art director: Irene Gallo
client: Tor Books
title: Tapping the Dream Tree
medium: Colored inks
size: 12"x17"

3
artist: **John Jude Palencar**
art director: Irene Gallo
client: Tor Books
title: A Scattering of Jades
medium: Acrylic
size: 12"x14"

4
artist: **John Jude Palencar**
art director: Judith Murello
client: Ace Books
title: Angelica
medium: Acrylic
size: 27"x29 1/2"

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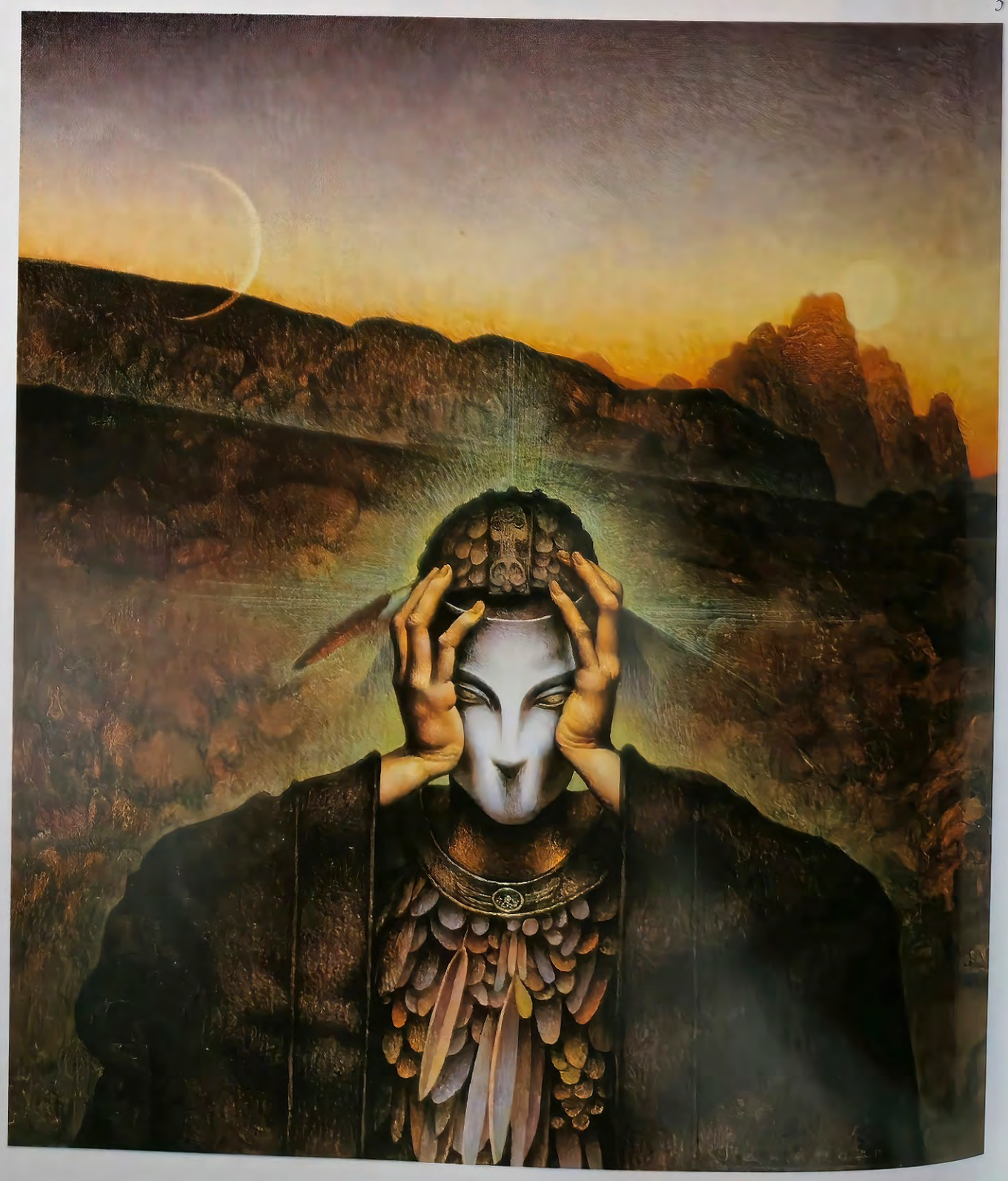

Book

1
artist: **Jon Foster**
art director: David Stevenson
client: Del Rey Books
title: Remnant
medium: Digital

2
artist: **John Howe**
art director: Steven Pagel
designer: Kevin Murphy
client: Meisha Merlin Publishing
title: Crow
medium: Watercolor
size: 12"x18"

3
artist: **Dave Seeley**
art director: David Stevenson
client: Ballentine Books
title: Trading in Danger
medium: Photodigital

4
artist: **John Zeleznik**
client: Palladium Books
title: Rifts: Adventure Guide
medium: Acrylic
size: 14"x16"

5
artist: **Greg Swearingen**
art director: Irene Gallo
client: Tor Books
title: Hidden Talents
medium: Mixed
size: 10"x14"

1

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Book

1
artist: **David Grove**
art director: Irene Gallo
client: Tor Books
title: Latro In the Mist
medium: Acrylic

2
artist: **Luis Royo**
client: Norma Editorial
title: Black Tinkerbell
medium: Acrylic
size: 14"x18"

3
artist: **Thomas Denmark**
art director: Greg Benage
client: Fantasy Flight Games
title: Midnight
medium: Digital
size: 8 1/2"x11"

4
artist: **Justin Sweet**
art director: Theodore Berquiist
client: Riot Minds
title: Trudvang
medium: Oil/digital

1

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Book

1
artist: **Bob Eggleton**
art director: Bob Eggleton
designer: Malcom Couch
client: Paper Tiger
title: Fine Dragons
medium: Acrylic
size: 36"x24"

2
artist: **Bob Eggleton**
art director: Bob Eggleton
designer: Desert Isle Design
client: Subterranean Press
title: From Weird and Distant Shores
medium: Oil
size: 40"x30"

3
artist: **William Stout**
client: ibooks/Terra Nova Press
title: The Title
medium: Ink & watercolor on board
size: 7 1/4"x10 5/8"

1

2

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Book

1
artist: **Petar Meseldžija**
client: Grimm Press [Taiwan]
title: King Arthur and the Knights of the Round Table
medium: Acrylic
size: 17"x12"

2
artist: **Gregory Manchess**
art director: Irene Gallo
client: Tor Books
title: Finn Mac Cool
medium: Oil
size: 66"x28"

3
artist: **Kinuko Y. Craft**
art director: Ellen Friedman
designer: Mahlon F. Craft
client: Sea Star Books
title: Sleeping Beauty
medium: Oil
size: 23"x12"

1

2

Book

1
artist: **Bryan Ballinger**
client: Big Idea Books
title: The Great Cheese Squeeze
medium: Digital
size: 12 1/4"x9 1/4"

2
artist: **Ray-Mel Cornelius**
art director: Allyson Bradley
client: Half Price Books
title: Moon Watcher
medium: Acrylic

3
artist: **Z-ko Chuang**
title: The Sign
medium: Acrylic/digital
size: 15"x7"

4
artist: **Mark Zug**
art director: Rob Boyle
client: FanPro Games
title: Toxic Spirit
medium: Oil
size: 16"x21"

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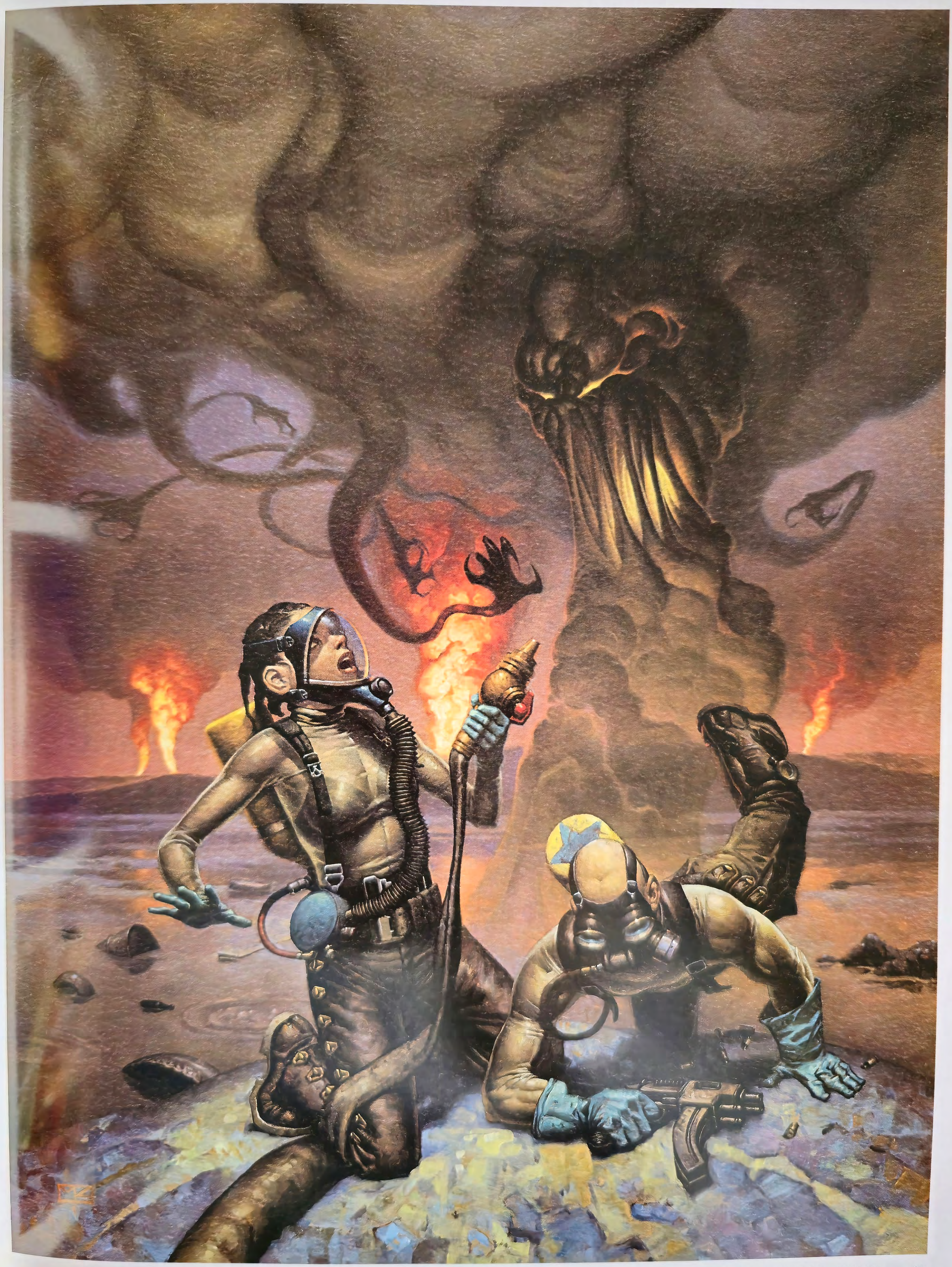

Book

1
artist: **Gordon Crabb**
art director: Sheila Gilbert
client: DAW Books
title: Holder of Lightning
medium: Acrylic
size: 11 1/2"x16"

2
artist: **Marc Sasso**
art director: Rob Boyle
client: FanPro Games
medium: Mixed/digital

3
artist: **J.P. Targete**
art director: Irene Gallo
client: Tor Books
title: A Fortress of Grey Ice
medium: Oil
size: 21"x29"

4
artist: **Jon Sullivan**
art director: Lucie Stericker
client: Victor Gollancz Ltd.
title: Brightly Burning
medium: Oil
size: 20"x12"

1

Book

1
artist: **Roxana Villa**
art director: Mark Murphy
designer: Roxanna Villa
client: Murphy Design
title: Illuminated H2/Heaven & Hell
medium: Acrylic/goldleaf/digital
size: 8 1/2"x16"

2
artist: **Manchu**
client: Hachette–Livre de Poche
title: Le Sceptre du Hasard
medium: Acrylic
size: 50cmx65cm

3
artist: **Dave Seeley**
title: Pistol Whipped
medium: Photodigital

4
artist: **Janny Wurts**
client: HarperCollins/Eos
title: Peril's Gate
medium: Oil on masonite
size: 36"x23 1/2"

1

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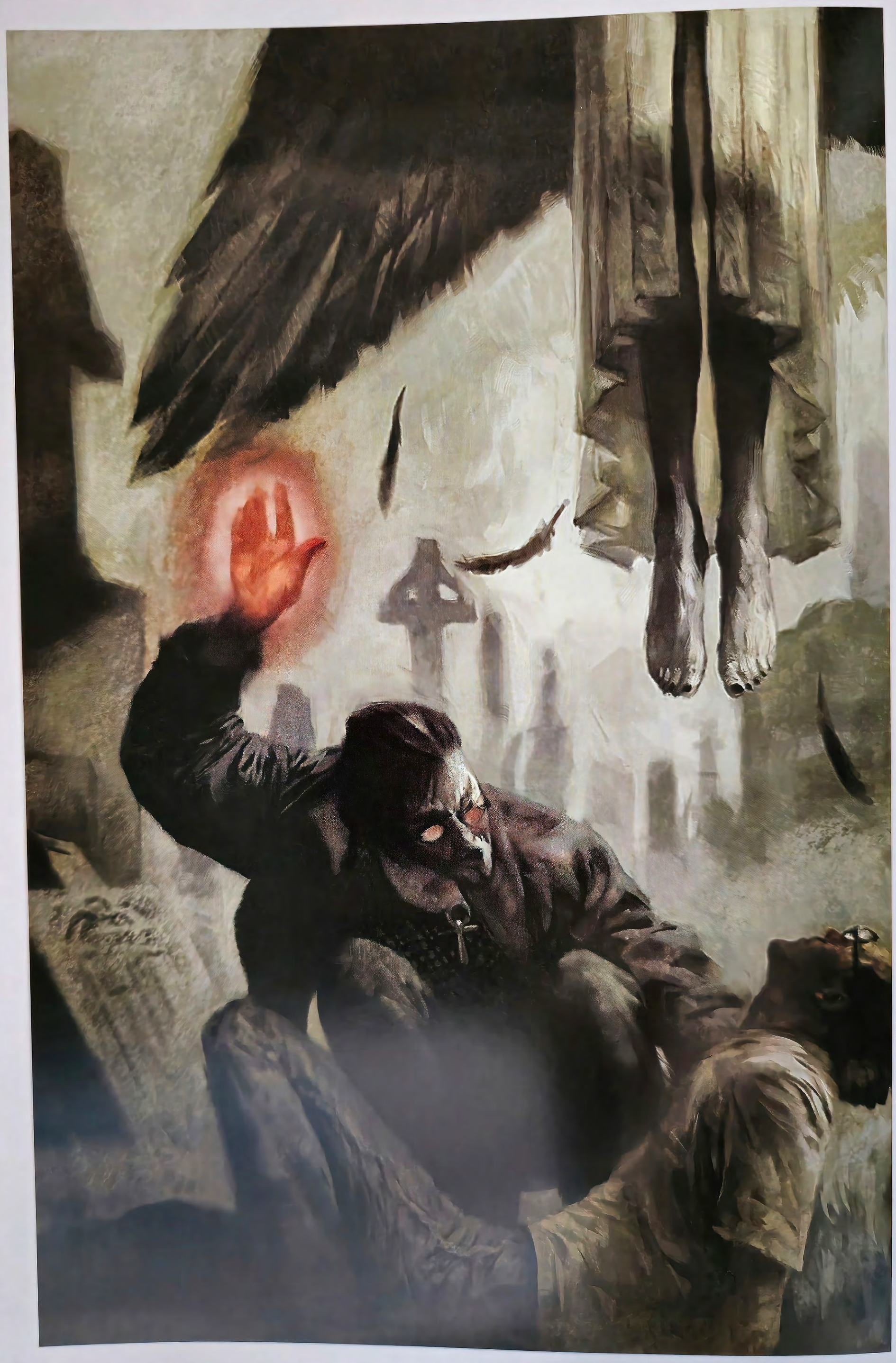
4

Book

1
artist: **H. Tom Hall**
art director: Irene Gallo
client: Tor Books
title: Hunters On the Dark Sea
medium: Oil

2
artist: **Tristan Elwell**
art director: Irene Gallo
client: Starscape Books
title: Ashling
medium: Oil

1



HUNTER #16 ™ & © 2002 by DC Comics. All Rights Reserved. Used with permission.

artist: **JON FOSTER**

art director: Steve Bunche *client:* DC Comics *title:* Hunter #16 *medium:* Digital

LUCIFER #28 © 2002 by DC Comics. All Rights Reserved. Used with permission.

artist: **CHRISTOPHER MOELLER**

art director: Shelly Bond *client:* DC Comics *title:* Lucifer #28 *size:* 20"x30" *medium:* Acrylic on board

Comics

1
artist: **Jon J Muth**
art director: Shelly Bond
designer: Georg Brewer
client: DC/Vertigo Comics
title: Lucifer: Nirvana
medium: Mixed

2
artist: **Gary Gianni**
designer: Jim Keegan
client: Hieronymus Press
title: Corpus Monstrum Vol. 1
medium: Ink
size: 10"x15"

3
artist: **Christopher Moeller**
art director: Shelly Bond
client: DC Comics
title: Lucifer #27
medium: Acrylic on board
size: 20"x30"

4
artist: **Jason Alexander**
art director: Mark Bellis
designer: Kent Williams
client: Sirius Entertainment
title: Empty Zone
medium: Mixed
size: 18"x26"

1

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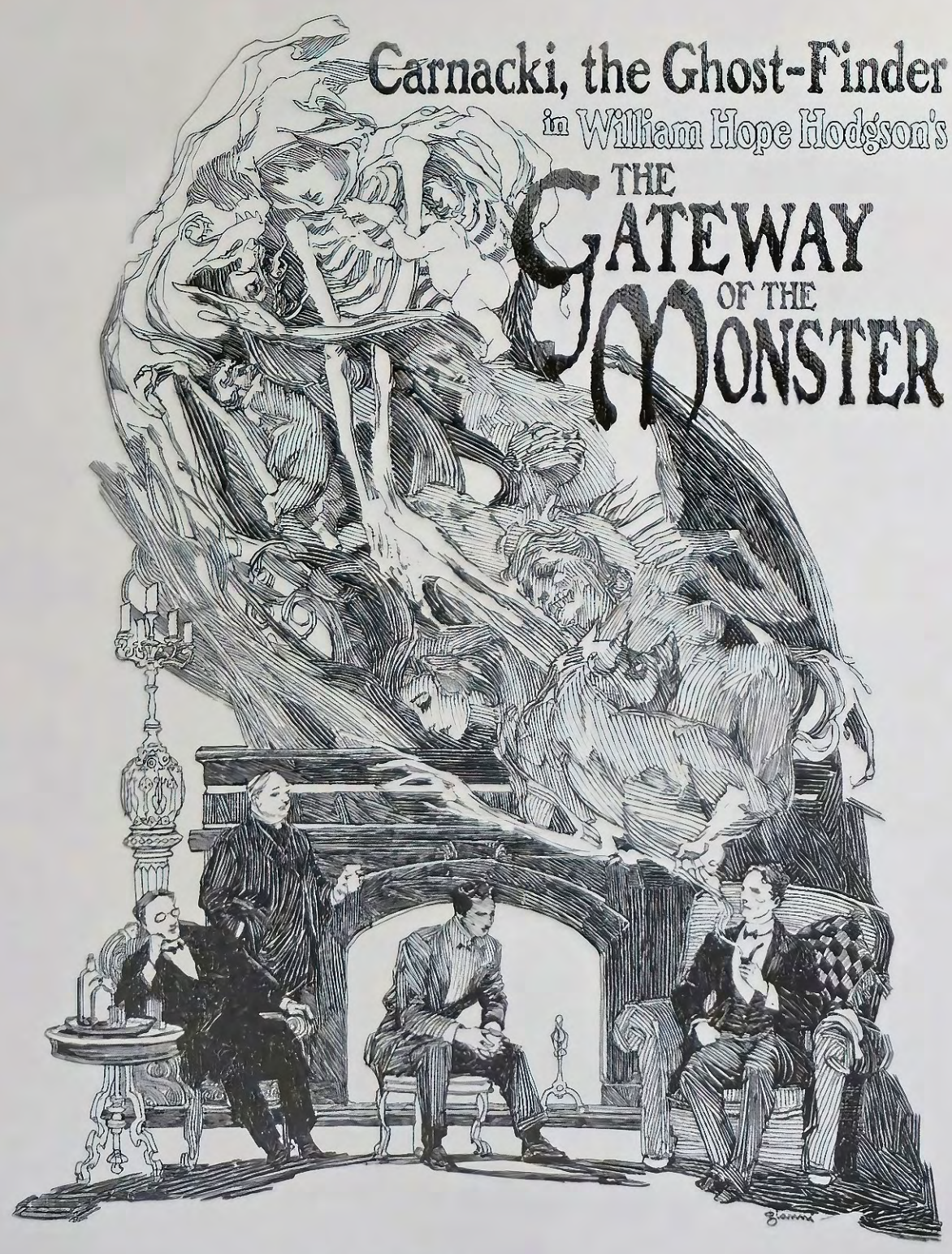

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Comics

1
artist: **Christian Gossett**
colorist: Snakebit
title: Run, Makita, Run [The Red Star cover]

2
artist: **Raymond Swanland**
art director: Matt Alford
client: TokyoPop
title: Atonement
medium: Digital

3
artist: **Raymond Swanland**
art director: Matt Alford
client: TokyoPop
title: The Blessing
medium: Digital

4
artist: **Raymond Swanland**
art director: Matt Alford
client: TokyoPop
title: The Fall
medium: Digital

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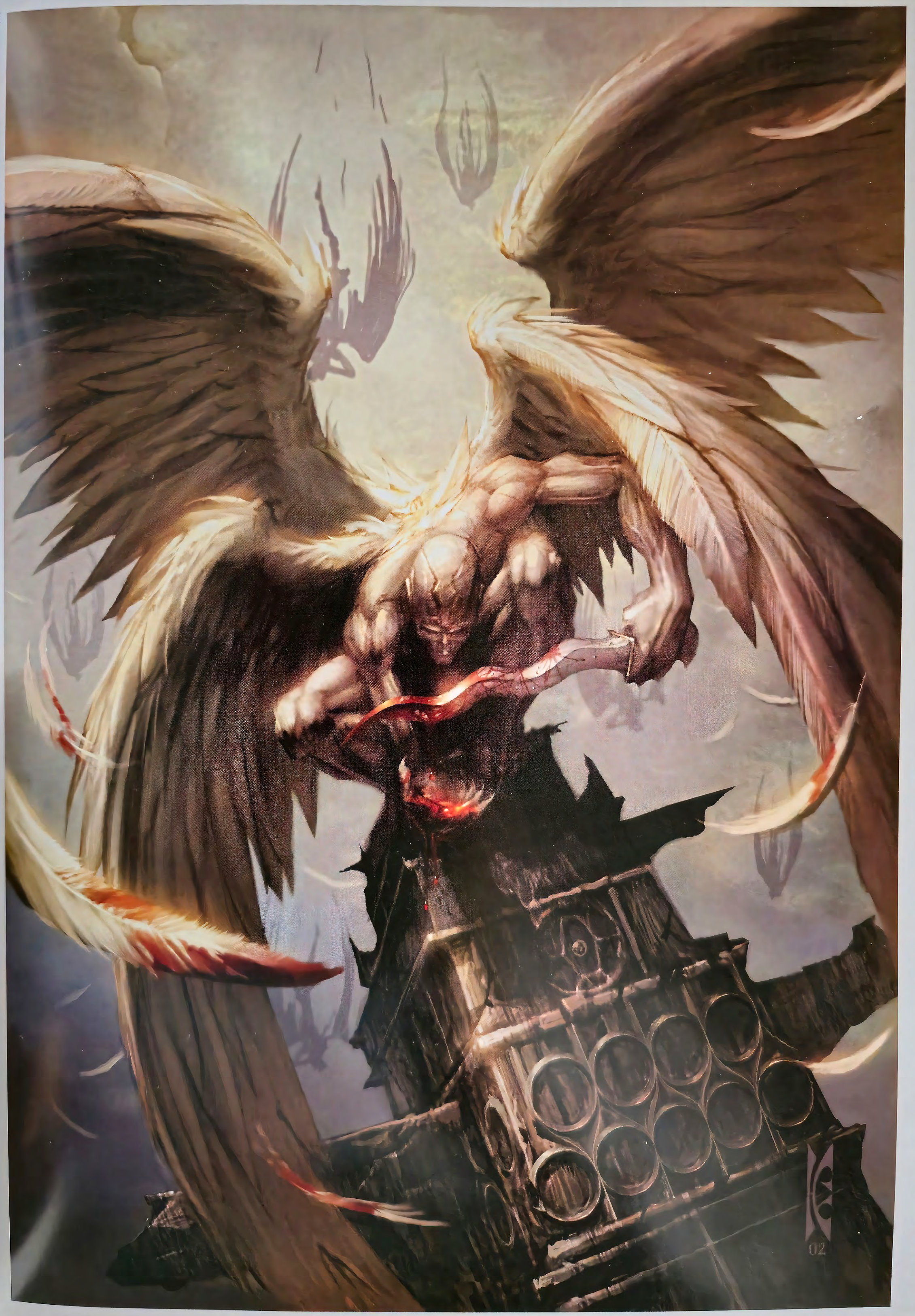

Comics

1
artist: **Glen Orbik**
art director: Shelly Bond
designer: Glen Orbik/Laurel Blechman
client: DC Comics
title: American Century #15
medium: Oil
size: 13"x16"

2
artist: **Joe Chiodo**
art director: Teal Marie K. Chimblo
designer: Shannon Rasberry
client: Penny-Farthing Press
title: Decoy: Storm of the Century #3
medium: Acrylic

3
artist: **Joe Chiodo**
art director: Teal Marie K. Chimblo
designer: Shannon Rasberry
client: Penny-Farthing Press
title: Decoy: Storm of the Century #1
medium: Acrylic

4
artist: **Ashley Wood**
client: Image Comics
title: The Real Fused
medium: Oil/digital
size: 17"x11"

5
artist: **Brian Horton/Paul Lee**
art director: Scott Allie
client: Dark Horse Comics
title: The Devil's Footprints #2
medium: Mixed
size: 6 3/4"x10"

6
artist: **Brian Horton/Paul Lee**
art director: Scott Allie
client: Dark Horse Comics
title: Buffy the Vampire Slayer #58
medium: Mixed
size: 6 3/4"x10"

1

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Comics

1
artist: **Jon Foster**
art director: Heidi MacDonald
client: DC Comics
title: Hunter #11
medium: Oil/digital
size: 28"x28"

2
artist: **Neal Adams**
art director: Teal Marie K. Chimblo
designer: Shannon Rasberry
client: Penny-Farthing Press
title: The Victorian #14
medium: Mixed

3
artist: **David Mack**
art director: Nanci Dakesian/Stuart Moore
designer: David Mack
client: Marvel Comics
title: Daredevil #25
medium: Mixed

4
artist: **Jon Foster**
art director: Heidi MacDonald
client: DC Comics
title: Hunter #12
medium: Oil/digital
size: 24"x36"

HUNTER #11 TM & © 2002 by DC Comics. All Rights Reserved. Used with permission.

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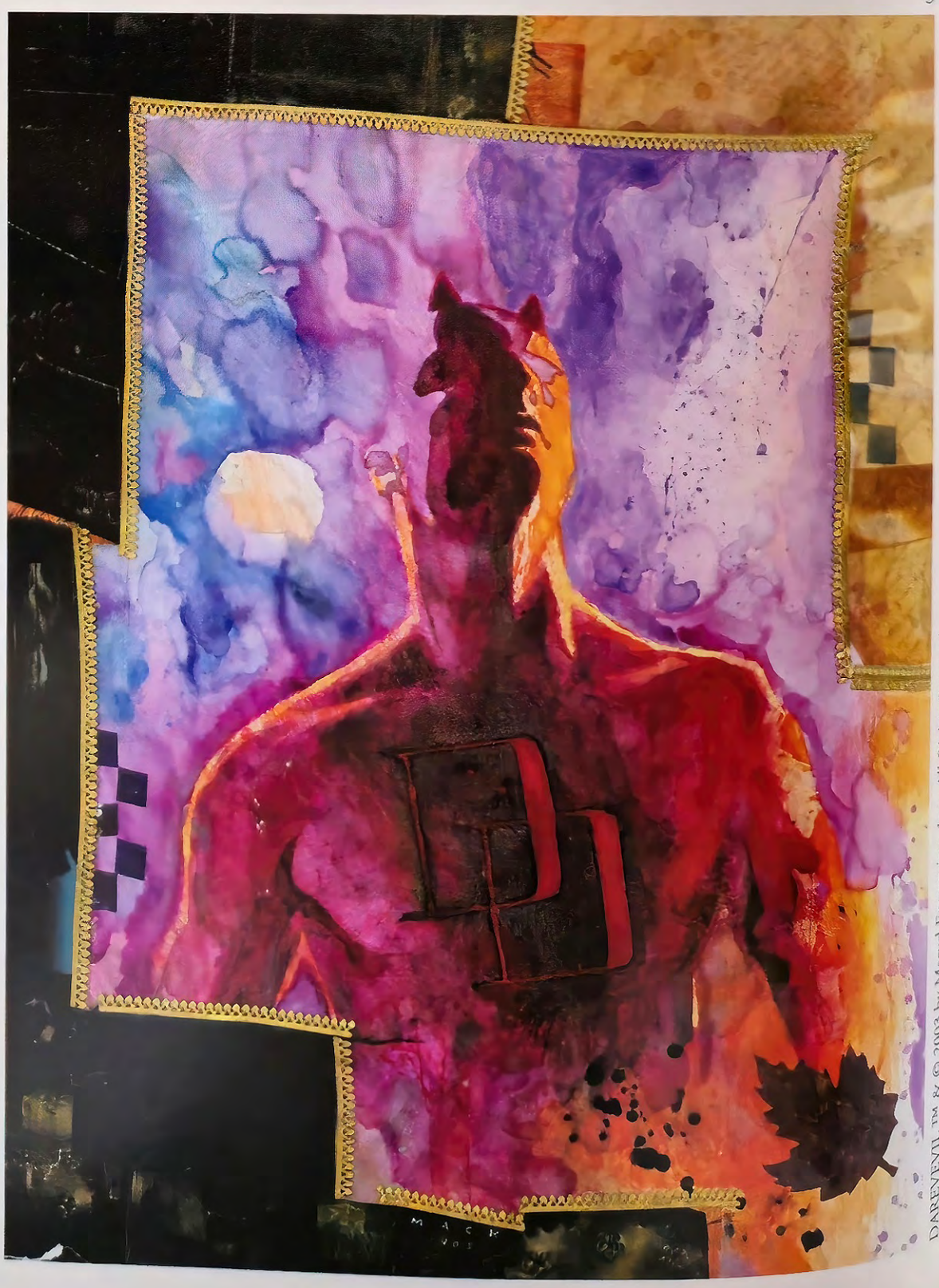

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3

HUNTER #12 ™ & © 2002 by DC Comics. All Rights Reserved. Used with permission.

Comics

1
artist: **Steve Rude**
client: Marvel Comics
title: Cap Cover #1
medium: Cel-vinyl
size: 18″x28″

2
artist: **Lee Ballard**
client: Town O Crazies
title: Commercial Break
medium: Charcoal
size: 68″x42″

3
artist: **Joe Jusko**
art director: Tom Brevoort
client: Marvel Comics
title: Dr. Doom
medium: Acrylic
size: 16″x26″

4
artist: **Greg Horn**
art director: Tom Brevoort
client: Marvel Comics
title: Deadline #4
medium: Digital
size: 8″x10″

5
artist: **Paolo Rivera**
client: Marvel Comics
title: Iron Man
medium: Oil
size: 20″x30″

6
artist: **Scott Morse**
art director: Stuart Moore/Nanci Dakesian
client: Marvel Comics
title: Elektra: Glimpse & Echo #1
medium: Acrylic on board

1

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DEADLINE ™ & © 2003 by Marvel Enterprises, Inc.. All Rights Reserved.

Comics

1
artist: **Kerry P. Talbott**
art director: Patrick Godfrey
designer: Patrick Godfrey
client: Oddgod Comics
medium: Mixed/digital
size: 12″x17″

2
artist: **Jay Anacleto**
art director: Brian Haberlin
client: Avalon Studios
medium: Pencil/digital
size: 10″x15″

3
artist: **Alex Horley-Orlandelli**
art director: Jean L. Scrocco
designer: Spiderwebart Gallery
client: Sharky Comics
title: Sharky
medium: Acrylic
size: 11″x17″

4
artist: **Frazer Irving**
art director: Dave Land
client: Dark Horse Comics
title: Fort! Profit of the Unexplained
medium: Ink
size: 273mmx184mm

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Comics

1
artist: **Vebjorn "Keel" Strommen**
art director: Wivi Eilertsen
client: Bladkompaniet As
title: Oriental Barbarian
medium: Digital

2
artist: **Paolo M. Rivera**
client: Jim Krueger
title: Children of the Left Hand
medium: Oil
size: 34"x22"

3
artist: **Greg Horn**
client: Marvel Comics
title: Elektra #16: Washing Away the Past
medium: Digital

1

ELEKTRA ™ & © 2003 by Marvel Enterprises, Inc.. All Rights Reserved.

designer: Lawrence Northey *client:* Randall & Kay Richmond *artist:* **LAWRENCE NORTHEY** *title:* Greetings and Salutations from the Planet Grape *medium:* Metal *medium:* 36″Hx26″W

artist: **WILLIAM BASSO**

art director: William Basso *client:* Eldritch Design, Inc. *title:* The Warlord *size:* 11" tall *medium:* Painted resin

Dimensional

1
artist: **Tim Holter Bruckner**
art director: Georg Brewer
designer: Tim H. Bruckner/Georg Brewer
client: DC Direct
title: Batgirl
medium: Resin
size: 5 1/2″ tall

2
artist: **Tim Holter Bruckner**
art director: Georg Brewer
designer: Alex Ross
client: DC Direct
title: Wonder Woman: Kingdom Come
medium: Resin
size: 6 1/2″ tall

3
artist: **Tim Holter Bruckner**
art director: Georg Brewer
designer: Jim Lee
client: DC Direct
title: Batman
medium: Resin
size: 12″ tall

4
artist: **Tim Holter Bruckner**
art director: Georg Brewer
designer: Alex Ross
client: DC Direct
title: Superman: Kingdom Come
medium: Resin
size: 6 3/4″ tall

1

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WONDER WOMAN: KINGDOM COME ™ & © 2003 by DC Comics. All Rights Reserved. Used with permission.

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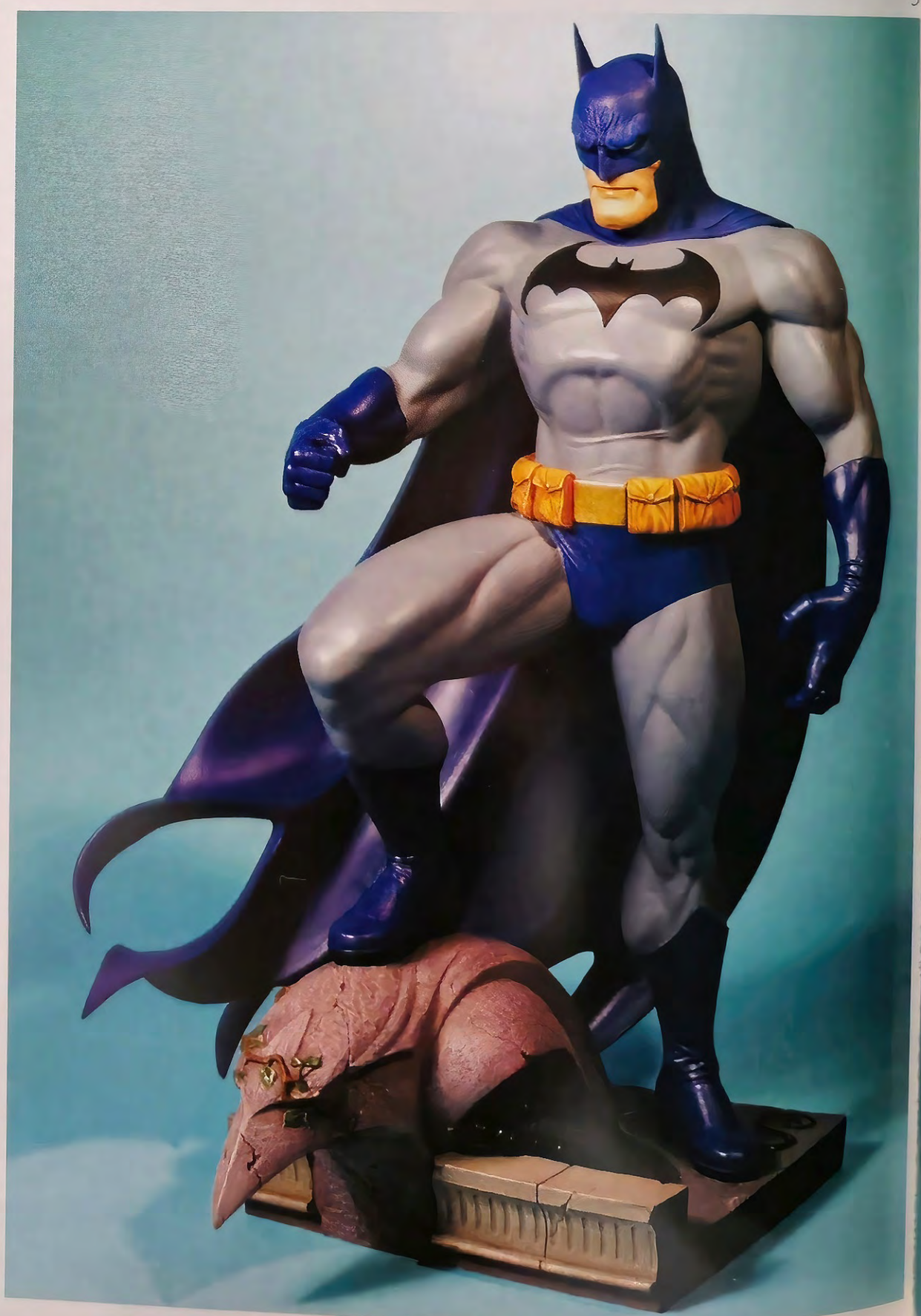

SUPERMAN: KINGDOM COME ™ & © 2003 by DC Comics. All Rights Reserved. Used with permission.

Dimensional

1
artist: **Steven W. West**
designer: Boris Vallejo
photographer: Michael Edenfield
client: Enchanted Arts
title: Tattoo
medium: Bonded bronze
size: 8 3/4"x11 3/4"

2
artist: **Mick Wood**
art director: Michael F. Heintzelman
designer: Michael F. Heintzelman
photographer: Graeme Weeks
client: The Pelennor Fields
title: The Cyclops
medium: Resin
size: 9 1/2"Hx9 1/2"W
Inspired by the work of Ray Harryhausen

3
artist: **Michael Dooney**
title: White Elf King
medium: Super sculpey
size: 4" tall

4
artist: **Pablo Viggiano**
art director: Gore Group
designer: Pablo Viggiano/Juan Bobillo
colorist: Alejandra Jorquera
client: Dynamic Forces
title: Hulk
medium: Resin
size: 9 1/2"

5
artist: **Clayburn Moore**
designer: Clayburn Moore
client: David Mack
title: Snapdragon Bust
medium: Cold cast porcelain
size: 5" tall

6
artist: **Dene Mason**
art director: Aaron Ethridge
designer: Dene Mason
client: Top Cow Comics
title: Magdalena
medium: Cold cast porcelain
size: 7 1/2"x6"x7"

7
artist: **Ryan Kenneth Peterson**
title: Hellboy Interpretation
medium: Chevant clay
size: 12"x22"
Inspired by the work of Mike Mignola

1

2

3

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5

6

7

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Dimensional

1
artist: **Lisa Snellings Clark**
title: Winter Guardians
medium: Papier-maché
size: 26″ tall

2
artist: **Brett Klisch**
art director: Burt Sun
photographer: Andre Constantini
client: www.helendetroit.com
title: Helen the Destroyer
medium: Mixed
size: 16″Hx18″L

3
artist: **Zook**
title: The Moon Maid [after Frazetta]
medium: Oil-based clay
size: 18″Hx24″L

4
artist: **David Cheng Lu**
art director: Monte Moore
designer: Monte Moore
client: Tradex (Germany)
title: Sunsatiable
medium: Clay/cast resin
size: 8″

5
artist: **Andrew Burr**
client: Bonewerks
title: Venus
medium: Epoxy/metal/glass
size: 15″H

6
artist: **Spencer Davis**
client: Imij POP
title: Booty Babe Art–″Heavy Metal″
medium: Resin
size: 11 1/2″H

1

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6

Dimensional

1
artist: **Jean-Marc Laroche**
title: Shaman
medium: Mixed
size: 32"H

2
artist: **Martin Canale**
title: Old Wizard
medium: Epoxy
size: 11"H

3
artist: **James M. Elliott**
photographer: Hal Stata
title: Flash Gordon's Rocket Locomotive
medium: Styrene/brass/wood

4
artist: **Alterton**
title: Follow the Horizon
medium: Epoxy

1

2

Dimensional

1
artist: **Karl Deen Sanders**
photographer: Tisha Lyons
painter: Rick Cantu
molding/casting: Mike Evans
graphic artist: David Fisher
client: Dragonfire Studios
title: Keeper of Time
medium: Cold cast resin
size: 14"H

2
artist: **Dave Pressler**
title: Robot Gangster Mouse
medium: Polyresin
size: 6 1/2"Hx4"W

3
artist: **Bill Toma**
photographer: David Kern
title: Battle Cry
medium: Bronze
size: 32"Hx16"Dx14"W

4
artist: **Daniel Hawkins**
title: 99 Heads Installation Section A
medium: Mixed
size: Various

1

2

3

artist: **JAMES GURNEY**

art director: Mike Mrak *client:* Discover Magazine *title:* T. Rex Drinking *medium:* Oil *size:* 30″x14″

artist: **OMAR RAYYAN**

art director: Tony Jacobson *client:* Spider Magazine *title:* Turtle Race *medium:* Watercolor *size:* 11"x13"

1
artist: **Anthony S. Waters**
art director: Kyle Hunter
client: Paizo Publishing
title: Bolette
medium: Digital
size: 16"x8"

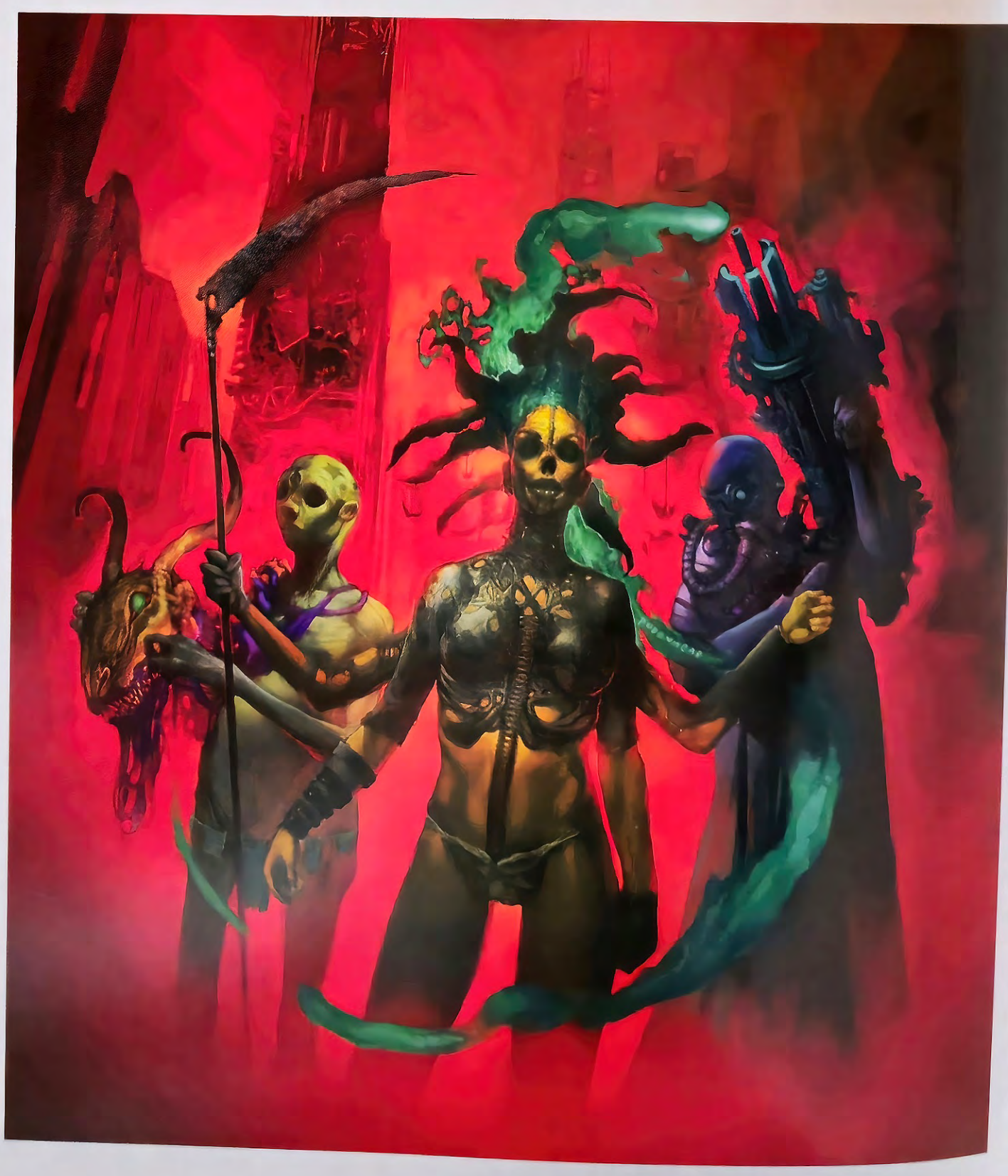
2
artist: **Yoko Mill**
client: Gensou Bungaku
title: Getsi-Un-Kan
(*The Moon Halo Palace*)
medium: Digital

3
artist: **Puddnhead**
art director: Kyle Hunter
client: Wizards of the Coast
title: Polyhedron Cover
medium: Digital
size: 12"x18"

4
artist: **Marc Sasso**
art director: Lisa Chido
client: Paizo Publishing
title: The Drow
medium: Mixed/digital

1

2



1
artist: **Anita Kunz**
art director: Andy Cowles
client: Rolling Stone
title: Alicia Keys
medium: Mixed
size: 8"x12"

2
artist: **Cheryl Griesbach/ Stanley Martucci**
art director: Nick Torello
client: Penthouse
title: The Martyr of Hollywood Hills
medium: Oil on gessoed masonite
size: 12"x16"

3
artist: **Lori Koefoed**
art director: Laura Cleveland
client: Realms of Fantasy
title: Fable From a Cage
medium: Oil/digital
size: 8 1/2"x11"

4
artist: **Randy Pollak**
art director: Jamie Elsis
designer: Randy Pollak
client: BusinessWeek
title: Money Laundering
medium: Digital

5
artist: **John Picacio**
art director: Laura Cleveland
client: Realms of Fantasy
title: Vida
medium: Mixed/digital
size: 8 1/4"x11 1/4"

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Editorial

1
artist: **Rodney J. Brunet**
client: Giant Studios/Candice Alger
title: The Crib
medium: Mixed/digital

2
artist: **Greg Horn**
client: Wizard Magazine
title: Hulk Eye
medium: Digital
size: 16"x10"

3
artist: **Mark Zug**
art director: Peter Whitley
client: Dragon Magazine
title: Garden of Souls
medium: Oil
size: 20"x8"

4
artist: **Jum-ichi Fujikawa**
client: IDG Japan
title: 666
medium: Digital
size: 9"x13"

5
artist: **Scott Easley**
client: Heavy Metal
title: Prom
medium: Digital
size: 8 1/2"x12 3/4"

6
artist: **Greg Horn**
client: PSM2 Magazine
title: Tomb Raider Bikini
medium: Digital
size: 16"x10"

1

2

3

5

6

Editorial

1
artist: **Scott E. Anderson**
art director: Christine Morrison
client: Stocks & Commodities Magazine
title: Cruel Bear Market
medium: Mixed
size: 7"x10"

2
artist: **Bruce Jensen**
art director: Bruce Jensen
client: 60 Minutes II
title: The 6th Sense
medium: Digital
size: 9"x6"

3
artist: **Omar Rayyan**
art director: Suzanne Beck
client: Ladybug Magazine
title: The More, The Merrier
medium: Watercolor
size: 8 1/2"x10 1/2"

4
artist: **Omar Rayyan**
art director: Suzanne Beck
client: Ladybug Magazine
title: The More, The Merrier [cover]
medium: Watercolor
size: 11"x14"

artist: **Justin Sweet**
art director: Lisa Chido
client: Dragon Magazine
title: Crows Eye
medium: Oil/digital

1

2

4

5

Editorial

1
artist: **Greg Spalenka**
art director: Chiara Caballero
client: Ornithopter
title: Queen
medium: Mixed
size: 10"x13"

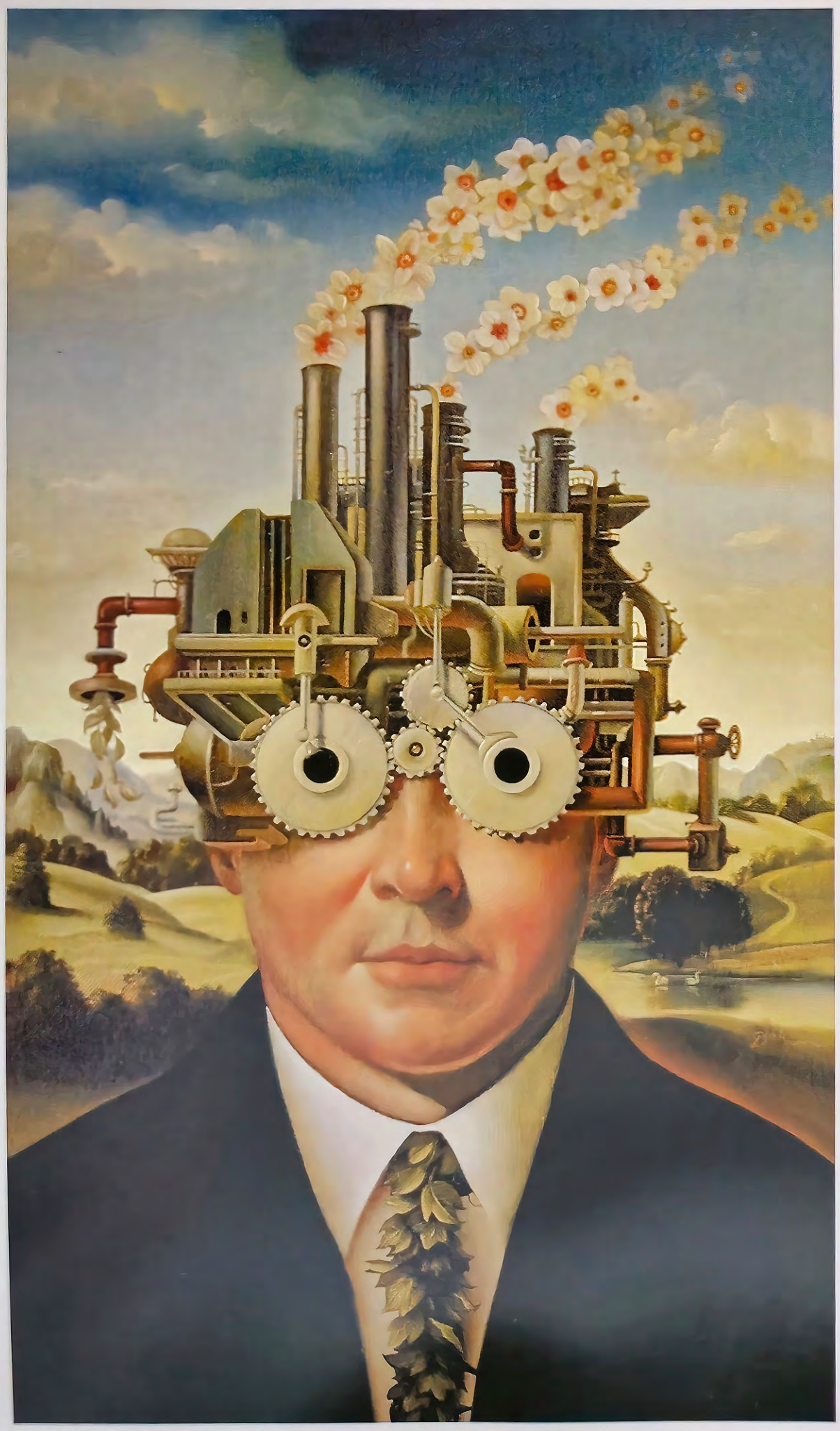
2
artist: **David Bowers**
art director: Marti Golin
client: Time
title: Factory Head
medium: Oil
size: 7"x14"

3
artist: **David Bowers**
art director: Dwayne Cogdill
client: Christian Research Journal
title: Demon Face
medium: Oil
size: 8"x10"

4
artist: **Stephen Hickman**
client: Weird Tales
title: Norhala of the Lightnings
medium: Oil
size: 30"x40"

1

2

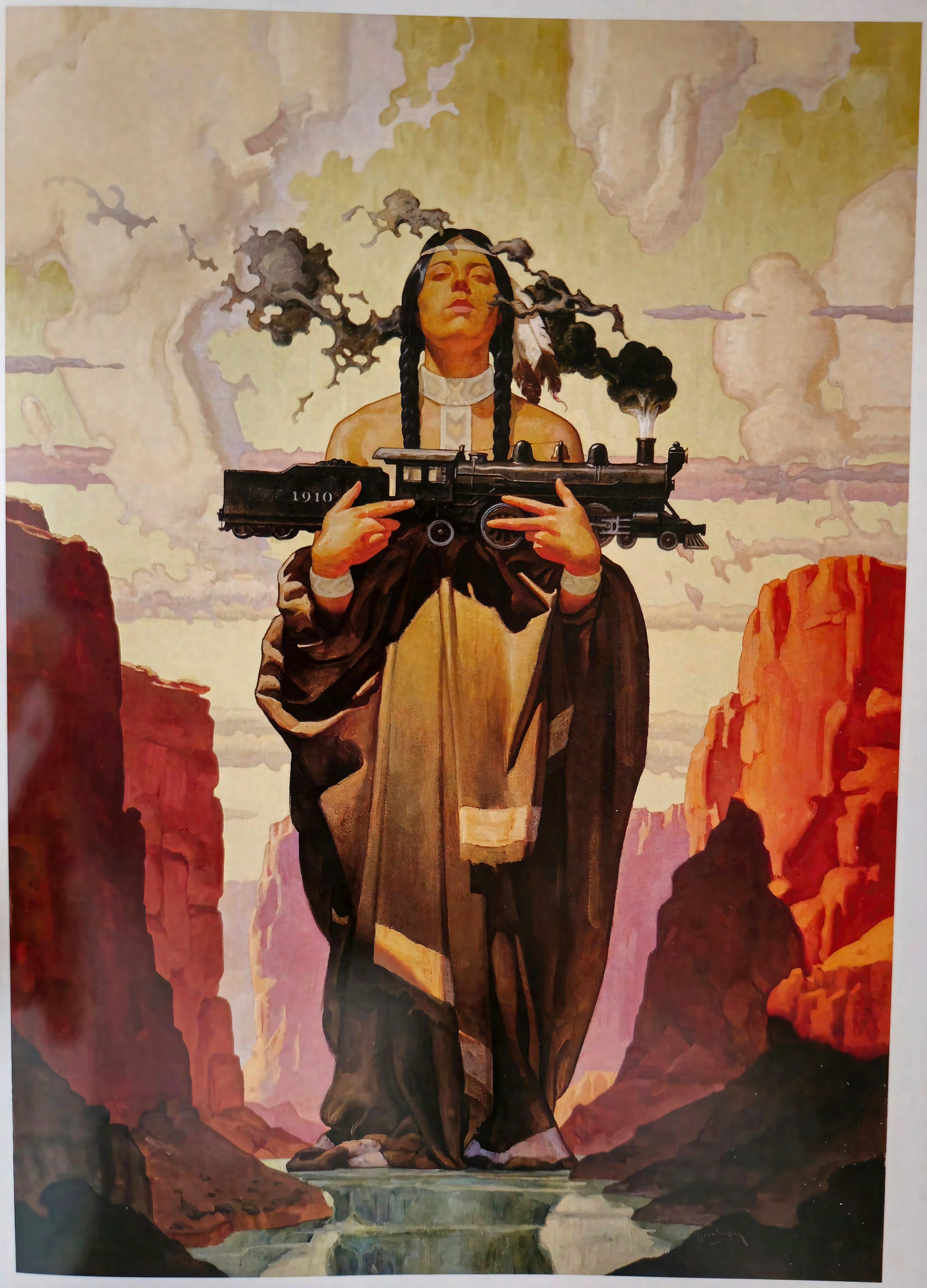


3

artist: **PETER de SÈVE**

art director: Chris Curry *client:* Society of Illustrators *title:* Call For Entries *medium:* Watercolor and ink *size:* 12"x16"

Institutional | Silver Award



artist: **ERIC BOWMAN**
title: Iron Maiden *medium:* Oil *size:* 13"x18"

Institutional

1
artist: **Tony DiTerlizzi**
client: DiTerlizzi Gals Portfolio
title: Succubus
medium: Gouache
size: 18″x24″

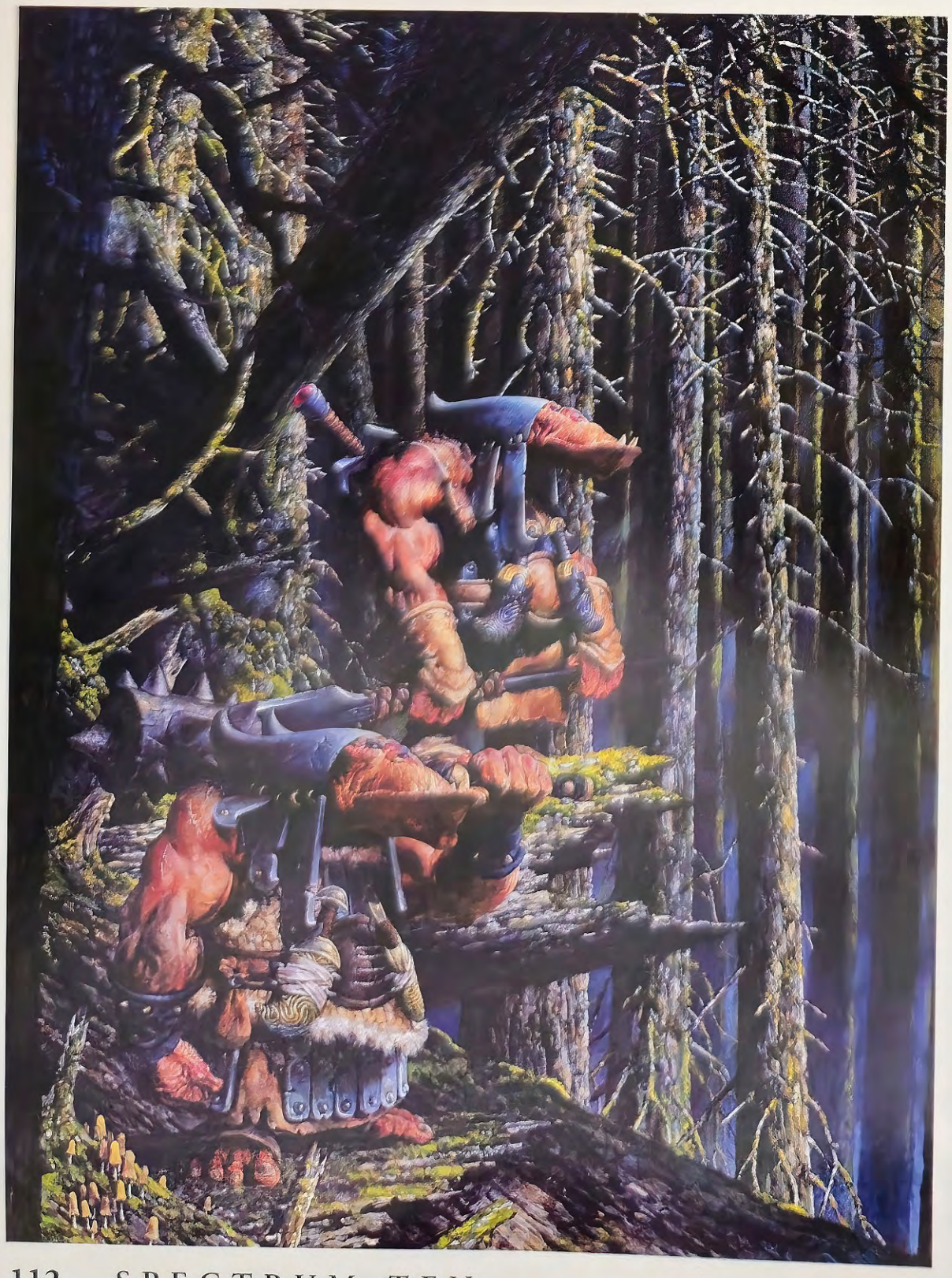
2
artist: **Paul Bonner**
client: Rackham
title: Orks
medium: Watercolor
size: 11 1/2″x15 1/4″

3
artist: **Paul Bonner**
client: Rackham
title: Tigre de Dirz
medium: Watercolor
size: 11″x15 1/2″

4
artist: **Paul Bonner**
client: Rackham
title: Minotaur D'Avagddu
medium: Watercolor
size: 12″x16 1/2″

1

2



Paul Bonner

Institutional

1
artist: **Gary A. Lippincott**
client: G.L. Limited Editions
title: Elfin Aja
medium: Watercolor
size: 11"x14 1/2"

2
artist: **Mark A. Nelson**
client: Grazing Dinosaur Press
title: Veraskull
medium: Ink
size: 10"x15"

3
artist: **Mark A. Nelson**
client: Grazing Dinosaur Press
title: Broken Angel
medium: Colored pencil
size: 10"x13"

4
artist: **Greg Spalenka**
art director: Allen Spiegel
client: Allen Spiegel Fine Arts
title: Spirit of the Season
medium: Mixed/digital
size: 5"x8"

1

2

Institutional

1
artist: **Gregory Manchess**
art director: Jim Burke
client: Dellas Graphics
title: Frogoyle
medium: Oil
size: 17″x21″

2
artist: **Dave DeVries**
title: Skinny Skull
medium: Mixed
size: 4″x16 1/4″

3
artist: **Wes Benscoter**
client: Zoku Shobo, Japan
title: Weirdscape
medium: Acrylic on paper
size: 24″x18″

4
artist: **Larry MacDougall**
art director: Patricia Lewis
client: Underhill Studio
title: The Soloist
medium: Gouache
size: 12″x9″

1

2

3

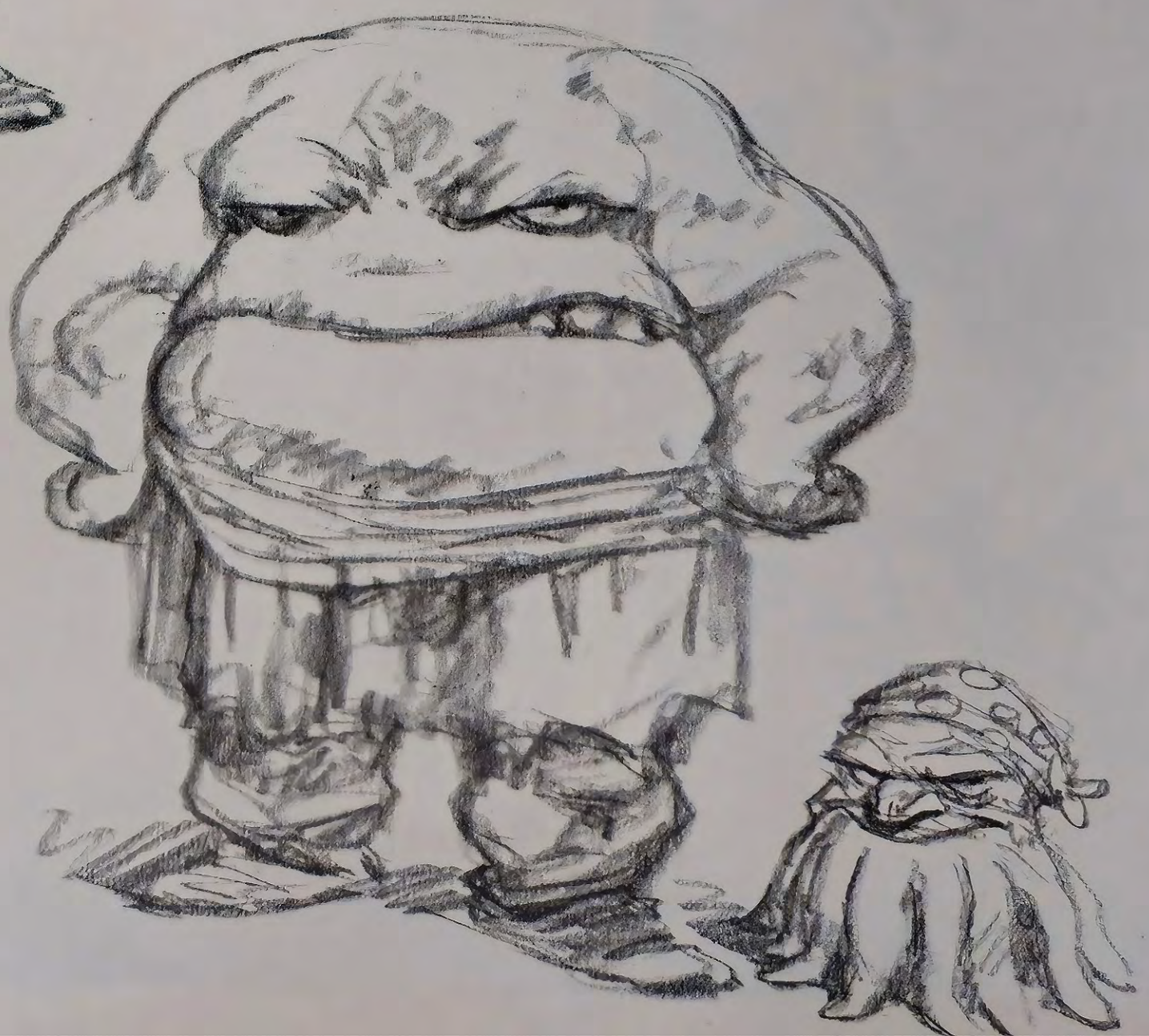
4

1 & 2
artist: **Peter de Sève**
art director: Ron Clements and John Musker
client: Walt Disney Studios
title: Treasure Planet Character Study
medium: Pencil
size: 14"x17"

3
artist: **Peter de Sève**
art director: Joanna Dean
client: St. Ann's School
title: Pan
medium: Watercolor and ink
size: 11"x14"

2

1



3

Institutional

1
artist: **Rafal Olbinski**
designer: Leah Majeriski
client: Herbapol
title: Primavera
medium: Acrylic
size: 20"x30"

2
artist: **Richard Laurent**
art director: Cheryl Jefferson
designer: Richard Laurent
client: Laurent Design
title: The Muse
medium: Oil
size: 14"x18"

3
artist: **Daniel R. Horne**
art director: Rachael Robbins
client: Blondezilla, Inc.
title: Blondezilla
medium: Oil
size: 24"x36"

4
artist: **Tony DiTerlizzi**
client: Diterlizzi Gals Portfolio
title: Medusa
medium: Gouache
size: 18"x24"

5
artist: **Ed Org**
client: Ed Org Fine Prints
title: The Lilly Maid of Astolat
medium: Pencil
size: 10"x14"

6
artist: **Daren Bader**
client: Viscurreal Entertainment
title: Hookah
medium: Oil
size: 18"x24"

1

2

3

4

5

6

Institutional

1
artist: **Scott M Fischer**
art director: Dana Knudsen
client: Wizards of the Coast
title: Blue Morph
medium: Oil on paper

2
artist: **Brian Despain**
title: Blendboy 2000
medium: Digital
size: 6"x8"

3
artist: **Jon Foster**
title: Self Portrait #5
medium: Gouache
size: 8"x10"

4
artist: **Jon Foster**
title: Catbot
medium: Oil/digital
size: 30"x40"

1

2

3

Institutional

1
artist: **Young Chun**
title: The Search
medium: Oil
size: 22"x22"

2
artist: **Ezra Tucker**
title: A Child Will Lead Them
medium: Acrylic
size: 30"x20"

3
artist: **Jason Felix**
client: www.jasonfelix.com
title: Halo
medium: Mixed
size: 8 1/2"x11"

4
artist: **Matt Dicke**
title: Divorce
medium: Mixed
size: 18"x24"

5
artist: **Mike Weaver**
client: Idée Fixe
title: Danger Bob
medium: Oil
size: 24"x36"

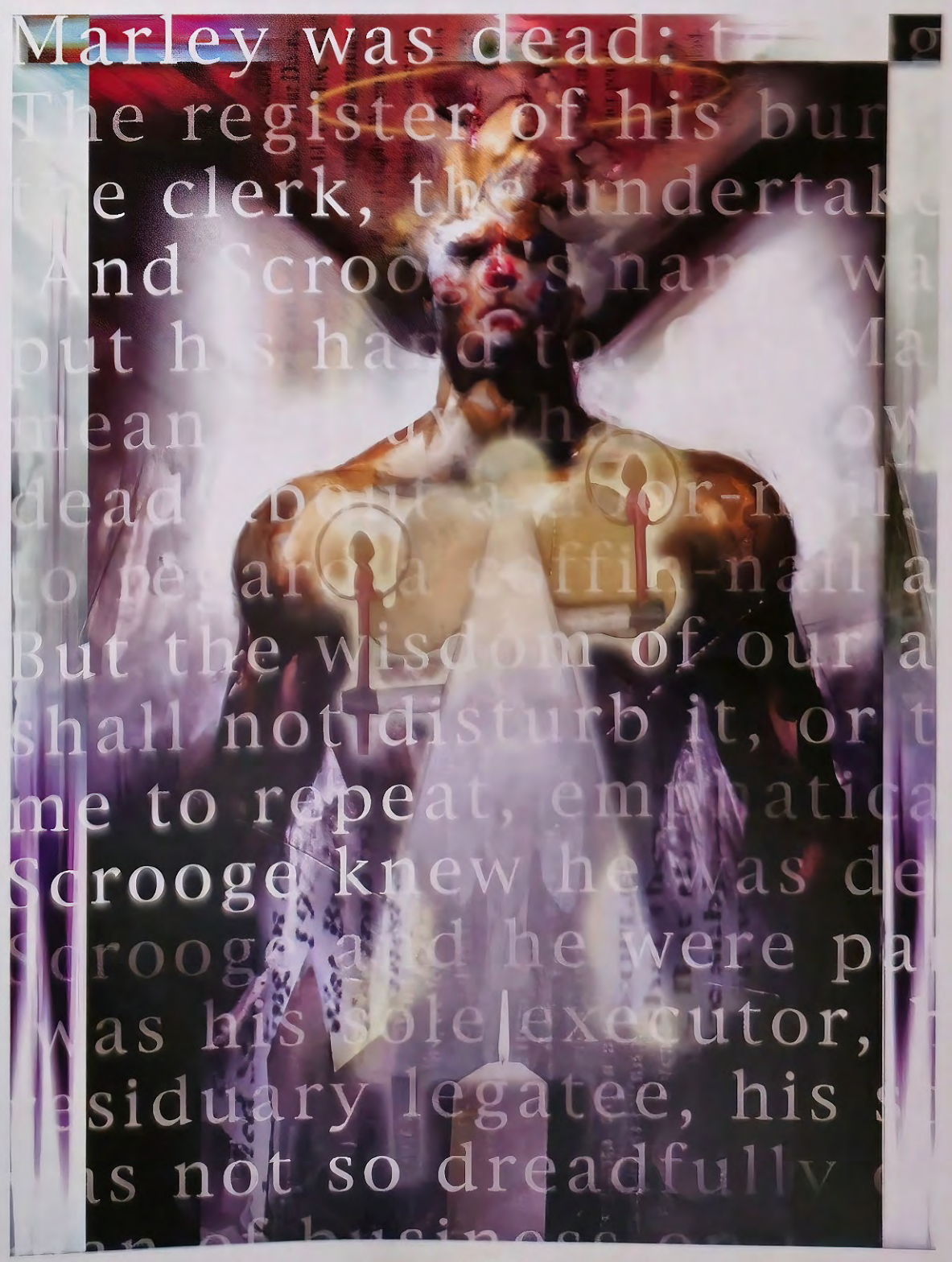
6
artist: **Stu Suchit**
art director: Heidi Younger
designer: Stu Suchit
client: Vision Theater
title: A Christmas Carol
medium: Mixed
size: 9"x12"

1

2

4

6


Marley was dead: t
The register of his bur
e clerk, the undertak
And Scrooge's nam
put his hand to
mean
dead
to
But the wisdom of our a
shall not disturb it, or t
me to repeat, emphatica
Scrooge knew he was de
Scrooge and he were pa
was his sole executor,
residuary legatee, his
as not so dreadfully

Institutional

1
artist: **Meats Meier**
client: sketchovision.com
title: Etcher
medium: Digital

2
artist: **Darrel Anderson**
client: GroBoto
title: The Vortex Reed
medium: Digital
size: 3″x6 1/2″

3
artist: **Larry Price**
client: larrypriceart.com
title: Future 1
medium: Digital
size: 8 1/2″x11″

4
artist: **Meats Meier**
client: sketchovision.com
title: Devil
medium: Digital

1

2

3

4

Institutional

1
artist: **Douglas Klauba**
art director: Hans Lushina
designer: Pagliuco Design Company
client: Chicago Fantastic Film Festival
title: Stella-7
medium: Acrylic
size: 16"x24"

2
artist: **rk post**
art director: Dana Knutson
client: Wizards of the Coast
title: Jeska, Warrior Adept
medium: Oil
size: 24"x20"

3
artist: **Drew Posada**
client: Brian Haberlin/The Wicked
title: Dawn
medium: Mixed/digital
size: 15 1/2"x30"

4
artist: **Rafal Olbinski**
designer: MM Studio
client: Patinae, Inc.
title: Primavera 2000
medium: Acrylic
size: 30"x40"

5
artist: **Anita Kunz**
title: March
medium: Mixed
size: 10"x5"

1

2

4

5

1
artist: **Brom**
art director: Brom
client: Tidemark
title: Soulforge
medium: Oil

2
artist: **Raymond Swanland**
art director: Raymond Swanland
client: Oddworld Inhabitants
title: The Hunt
medium: Digital

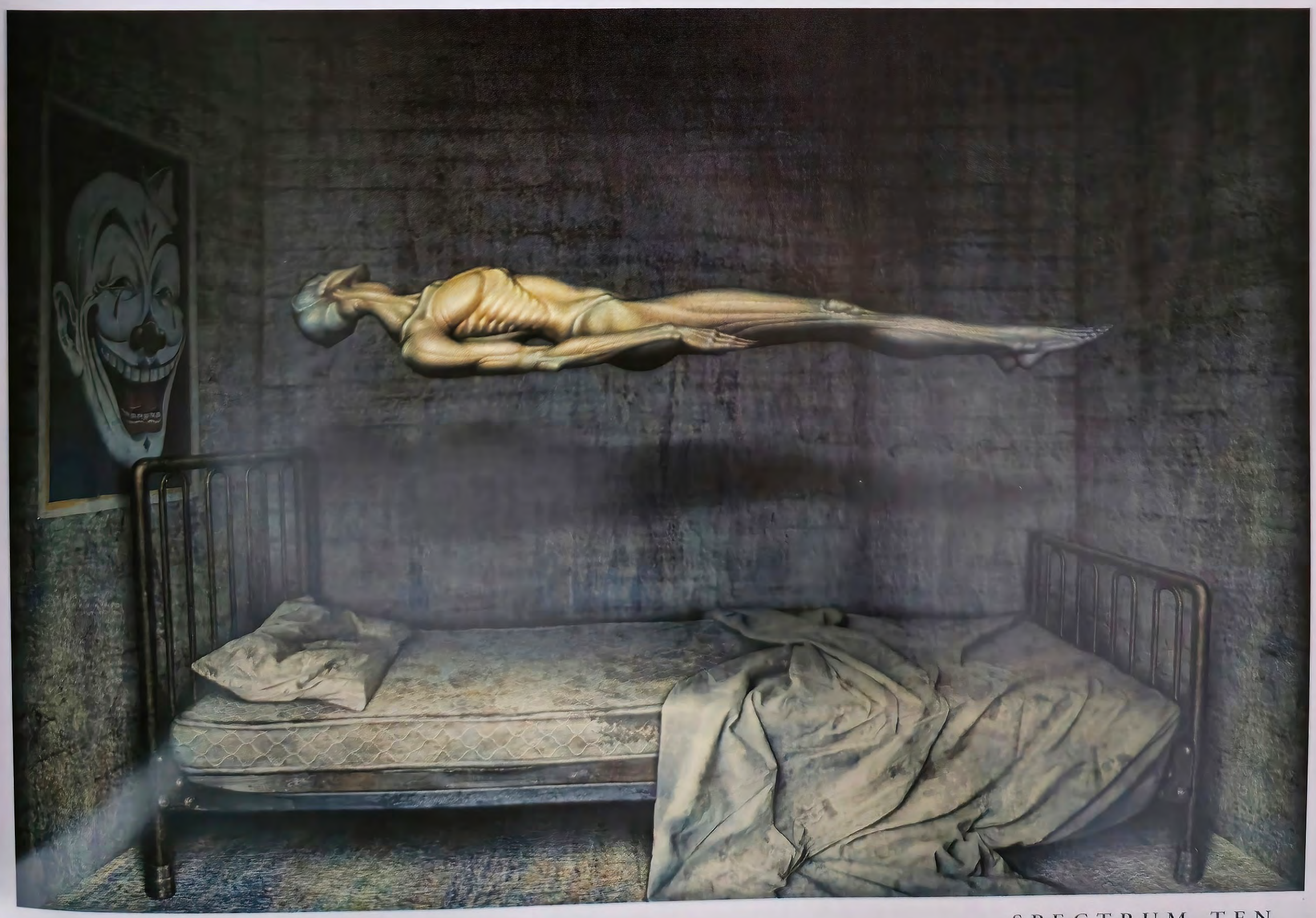
3
artist: **Silvio Aebischer**
art director: Silvio Aebischer
client: Oddworld Inhabitants
title: GlockStat and Slig Valet
medium: Digital

4
artist: **Cam de Leon**
client: happypencil.com
title: Dream.01
medium: Mixed

1

3

4



Institutional

1
artist: **Scott Everett Burton**
client: Scott Burton's Universe: Ltd Ed Prints
title: Batya's Journey with Aviram the Sentinel
medium: Acrylic/pencil
size: 20"x20"

2
artist: **Lee Ballard**
art director: Lee Ballard
designer: Doug Cunningham
client: Figment
title: Morgan
medium: Oil
size: 52"x20"

3
artist: **Daniel R. Horne**
art director: Daniel R. Horne
client: Arcadia Press
title: A Gilded Cage
medium: Oil
size: 24"x36"

1

2

DANIEL R. HORNE

Institutional

1
artist: **Michael Kerr**
art director: Michael Kerr
title: Progress
medium: Oil on canvas
size: 38"x32"

2
artist: **Jon Sullivan**
art director: Lucie Stericker
client: Victor Gollancz Ltd.
title: Terry Pratchett's Discworld Calendar
medium: Oil
size: 16"x13"

3
artist: **Jerry Lofaro**
art director: Duy Nguyen
client: Hallmark Entertainment
title: Dinotopia Style Guide: T-Rex 1
medium: Digital
size: 8"x10"

1

2

3

Unpublished

1
artist: **Nilson**
title: Gollum
medium: Mixed
size: 10cmx18cm

2
artist: **Raymond Swanland**
title: Bed of Ashes
medium: Digital
size: 13"x27"

3
artist: **Thomas Thiemeyer**
title: The Road to Samarkand
medium: Oil
size: 100cmx70cm

4
artist: **Eric Fortune**
title: 911
medium: Acrylic
size: 12"x16"

1

2

3

Unpublished

1
artist: **Justin Sweet**
client: Marshall Vand Ruff
medium: Digital

2
artist: **Thom Ang**
title: The Boxer As a Monument
medium: Oil on linen
size: 30"x40"

3
artist: **Steve Montiglio**
title: She Doesn't Water
medium: Mixed/digital
size: 35"x47"

4
artist: **Simon Thorpe**
art director: Mark Cox
client: Dark Horse
title: Black Lace
medium: Digital
size: 20"x30"

1

2

SPECTRUM 10
ARTIST INDEX

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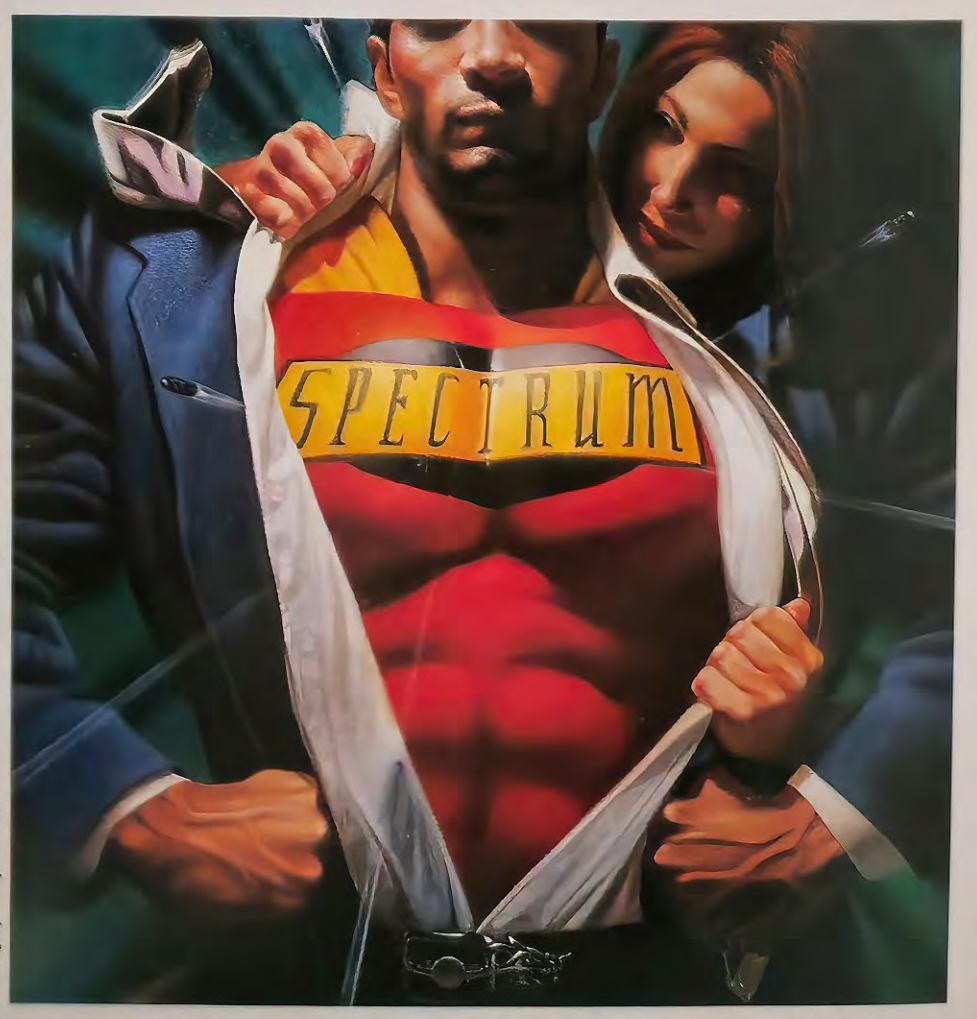

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